*musical*

# COURIER

**War-Ruined Publishing Houses**

**New Trends In School Music**

**Sweden Seeks Interchange of Artists**

**Established 1880**

**NOVEMBER 1, 1945**

**20 cents**

**Dr. D. C. Dounis,** Author and Violin Pedagogue

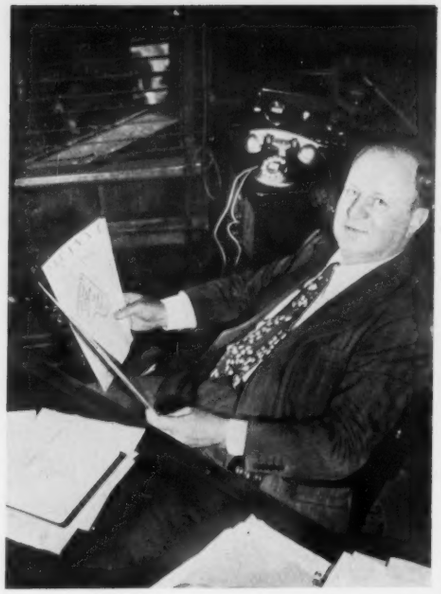
# MEET SOME PUBLISHERS

EDWARD B. MARKS,

president of Edward B. Marks Music Corporation. Apart from other activities, Mr. Marks has published several books, among them They All Had Glamour, a volume of reminiscences of notables whom he has met in his career as a publisher.

PFC LEONARD FEIST,

now serving in the United States Armed Forces, is looking forward to resuming his musical contacts in the Spring.



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JACK MILLS,

president of Mills Music Inc., looks over a copy of Morton Gould's Pavanne, among works of well known composers issued by this house. Others are Roy Harris, Edwin Franko Goldman, Sir Thomas Beecham, Antal Dorati, Zino Francescatti and Tibor Serly.

GUESTS OF THE THEODORE PRESSER CO.

at a dinner celebrating the 80th birthday of Henry B. MacCoy, senior executive of the firm, seated 7th from right. Sixth from r. is Henry E. Eaton, president; 8th from r., John L. Haney, member, board of directors and vice-president; 10th from r., Edwin B. Garrigues, member, board of directors. Other board members are: seated 3rd from r., Richard L. Austin; 4th from r., Dr. James Francis Cooke, also editor of The Etude; 5th from r., John W. Drain, also general manager of the firm; standing 5th from r. at rear, Frederick L. Linck. Another board member, Samuel Woodward, was unable to attend. Others in the picture are department heads and male employees of 25 years' service and longer.

STROLLING IN MANHATTAN.

E. A. Gunther, president of Schroeder & Gunther, Inc., talks a few business matters over with his son, Edwin L. Gunther, secretary-treasurer of the same firm, founded in 1879 by J. H. Schroeder and incorporated under its present name in 1920. It specializes in piano teaching material by American composers and educators.

(Below) EDWIN H. ("BUDDY") MORRIS,

president of Edwin H. Morris & Company, Inc., which includes Mayfair Music Corp. and Melrose Music Corp. (Portrait by Elmer Fryer, Warner Bros. and First National.)

(Below) WILLIAM WEIMANN,

operating head, Standard and Educational Depts., Music Publishers Holding Corp. This organization includes the Harms, Witmark, Remick and Advanced catalogues.

→

COUNTRY RECREATION.

F. Charles Adler, director of the Saratoga Spa Music Festival and president of Editions Adler, at his summer place near Saratoga, N. Y.

# Dr. D. C. Dounis, Author and Violin Pedagogue


# MUSICAL COURIER

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## Leonard Liebling Passes

Leonard Liebling, editor-in-chief of the Musical Courier for 33 years, and associated with this publication since 1902, passed away suddenly on the morning of Oct. 28 at his home in New York of a heart attack. He had acted as master of ceremonies on the previous evening at a Victory Festival of American-European Friendship, Inc., in Town Hall, when he apparently was in good health and spirits, and his flow of witty anecdote and reminiscence was unimpaired. Afterward, he passed an hour or two with a small party of friends and then was driven home to his hotel in their car. He was found dead the next day, still wearing his formal attire.

• • •

Mr. Liebling was born in New York, Feb. 7, 1874, the son of Max Liebling and the former Mathilde de Perkiewicz. His father was a musician, as were his uncles Emil and George, all three known as pianists and composers. Following graduation from the College of the City of New York in 1897, Mr. Liebling went to Berlin to continue his musical studies in piano with Godowsky, Theodore Kullak and K. H. Barth and composition with Heinrich Urban. This was a brilliant musical era in the Prussian capital, a center of concert and operatic life, and the young artist made many friends among the most eminent musicians of the period. He made appearances as concert pianist and taught in Europe before returning to the United States, where he was active in Utica, N. Y., for a time and then made his home in New York.

From 1899 Mr. Liebling devoted himself principally to literary work, in which field he was noted not only for his critical writing but also as librettist and playwright. He wrote the English books for several successful comic operas, among them The Balkan Princess, Vera Violetta, The Girl and the Kaiser, and The American Maid. In 1902 he became associated with the Musical Courier, first as successor to Huneker as writer of the column The Raconteur, and later as conductor of his column Variations, printed in these pages regularly for more than 40 years. The final installment, written several days before his death, appears on the next page.

Mr. Liebling was chief music critic of the New York American from 1923-4 to 1935. He was known for his wide sympathies in music, and while trained in the older school of composition, kept an open mind in relation to the work of younger men. As a genial raconteur he occupied a particularly prominent place and was in constand demand as a speaker before musical clubs and conventions. With the advent of radio, he extended his activities to include microphone appearances and served as musical editor for the Radio Guide from 1937 to 1940. He was guest commentator for some of the New York Philharmonic Sunday broadcasts, and appeared as judge on the program So You Think You Know Music? He served for three years on the Council of The Lambs, was an active member of the Lotos Club, whose musical programs he regularly arranged and introduced, was a member of The Bohemians and other musical clubs.

Mr. Liebling is survived by his widow, the former Eda Baxter, and by his sister, Mrs. Arthur Mosler, known to the music profession as Estelle Liebling, prominent New York voice teacher. His daughter Viva, who was for some time before her death Radio Editor of the Musical Courier, died last year.

• • •

A true champion of the best in music, a kind but keen-eyed critic of its foibles, at which he aimed, his gentle barbs surely but never with rancor, he will be missed in artistic circles.

The policies of the Musical Courier will continue unchanged, just as Mr. Liebling would have wished, retaining the best features of the past and welcoming fruitful new trends.

**CONDUCTOR AND PRESIDENT'S DAUGHTER CHAT ABOUT MUSIC.**

**Dr. Hans Kindler discusses a favorite art with Miss Mary Margaret Truman, guest of honor at a recent meeting of the National Symphony Orchestra's Women's Committee (Mrs. Walter Bruce Howe, chairman; and Mrs. Peter Belin, campaign chairman) at the Hotel Statler in Washington. The National Symphony, under Dr. Kindler's direction, is playing 97 concerts this season, its fifteenth, and will visit 34 other cities in 10 States. Miss Truman is studying singing, and will attend the National Symphony concerts in the Capital. (Chase-Statler Photo, Washington, D. C.)**

## Radio and Petrillo's Ultimatum

On the plea of making more work for his musicians, or rather with the idea of increasing their pay-envelopes, James Caesar Petrillo, President of the American Federation of Musicians, has given an ultimatum to broadcasting companies that in duplicating musical programs over frequency modulation stations, they must double the number of musicians employed.

Six of the nation's important broadcasting companies are trying to evolve plans to cope with this decree, but they are powerless to disobey the order, since it has been established in court that Petrillo has the legal right to do virtually as he pleases, which is a long story in itself. Radio executives protest that, with this ruling, FM will be set back for years, because they will have to use records or transcriptions instead of orchestras.

In a nutshell, the Petrillo mandate means that radio networks cannot be tied into the regular familiar broadcast. For instance, if the New York Philharmonic program were to be aired at the same time by both the regular channels and FM, a total of 208 musicians would have to be used and paid, whereas normally the Philharmonic comprises 104 in its orchestra. This demand, state radio executives, is not only halting progress, but depriving millions of the pleasure radio might bring them. Something should speedily be done about the situation.


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Sixty-Sixth Year
November 1, 1945

# VARIATIONS: By Leonard Liebling

**The last installment of Variations written by Leonard Liebling is herewith printed as a memorial and tribute to his ever-youthful spirit and the kindly sympathy which he never failed to show in the welfare of American music, of which he was for nearly a half-century a devoted servant.** ***—Staff of the Musical Courier.***

Variations is always glad whenever its items result in bringing amplifying or corrective letters, like this highly interesting one from Edwin Hughes:

October 15, 1945.

Dear Variations:

Your interesting paragraph in the Musical Courier about musical Presidents of the United States recalls to me the date of May 3, 1933, when my wife and I played the first White House musicale given during the Franklin D. Roosevelt administration, following a state dinner in honor of Guido Jung, then Italian Minister of Finance, at which we were guests. We received a telegram from the White House, inviting us to play, on the Saturday preceding the event, which was on a Tuesday evening, so that there was no time to prepare printed programs in Washington. In fact we arranged our program, in consultation with Mrs. Roosevelt, after our arrival at the White House on the morning of the musicale, and Mrs. Roosevelt announced the numbers to the guests in the East Room just before we came out to play.

The President was an enthusiastic listener, judging from his energetic applause. At the close of the program we had the privilege of a few minutes of conversation with him. Our final number had been the Rhapsodie Espagñole of Chabrier. You can imagine my surprise when he said to me, "You know, I like the Chabrier number just as well for two pianos as in the original orchestral version." Mrs. Roosevelt had said nothing about this in her announcement of our program, and as the President sat flanked by Secretary Hull and other official dignitaries during the musicale, he could hardly have been given a tip from them about something musically appropriate to say to us.

President Roosevelt also told me that his mother had taken him as a boy to hear the entire Ring in Bayreuth during one of the summers they spent in Europe, and that he was very fond of Wagner. I was afterward told that he had studied the piano for several years in his youth.

In bidding us good-night, before we retired to the famous Lincoln Suite, he recalled one of the numbers I had played on my solo group, Henry Cowell's Tides of Manaunaun, with the "tone-clusters", and said, "I should like to learn how to play the piano with my elbows!"

On numerous occasions during his administration he went on record as being fully aware of the power and importance of music. It is true that he was fond of its lighter manifestations, such as Tommy Corcoran's accordion playing, and Home on the Range, doubtless finding in them a much-needed form of cheerful relaxation after strenuous days spent at his desk. But if he had been able to get around with less effort, I feel sure that he would have been seen at concerts of serious music in Washington.

Incidentally, our two-piano program was the first of its kind that was ever given at the White House, and it will, in addition, always remain an unforgettable memory to us because of the generous and cordial hospitality of President and Mrs. Roosevelt, which included an invitation to breakfast with the official family before our departure for New York the following morning, and a beautiful box of American Beauty roses, presented to my wife by the White House chauffeur just as we boarded the train.

Sincerely yours,
EDWIN HUGHES.

• • •

In the July issue of the Musical Courier I wrote an editorial recommending that Huneker's books (now out of print) be re-issued by the publishers for the benefit of young musicians who might not have read them. In that article I listed some of the achievements of Huneker in championing then misunderstood new music and pointing out the significance of unfamiliar novel developments that made for the progress of the art.

All the way from Adelaide, South Australia, comes Paul Howard's letter (October 3) chiding me for not including mention of the pioneering which Huneker did for Godowsky as a creative force in piano-playing and in his writings for the instrument. Paul, as you probably know, is the militant founder of the International Godowsky Society devoted to furthering the knowledge and performance of that master's music. Hundreds of prominent musicians all over the world are members of the I.G.S.

Paul sends me three typewritten pages of quotations from Huneker on the subject of Godowsky, and I wish I could reproduce them here, but this department has its compelling space limitations. I recommend, however, especially to pianists, the reading of Huneker's two biographical volumes called Steeplejack, in which he lauds Godowsky to the skies both for his playing and his piano works that carry polyphony and technic far beyond Chopin, Schumann and Liszt. Huneker says that Godowsky's lofty uniqueness was enthusiastically endorsed by his contemporaries De Pachmann, Joseffy and Hofmann. He might have added later that the list was increased by Rachmaninoff, Lhevinne, Rosenthal, Gabrilowitsch, Bauer and many other topnotchers of the keyboard. It was Rachmaninoff who declared: "All of us pianists sit at Godowsky's feet. He is the only musician of this age who has given a lasting, a real contribution to the development of piano music."

It is a mystery to me why Godowsky's name appears so seldom on recital programs today, and it is something of which our piano heroes ought to be ashamed. When I speak to them of Godowsky, they are unanimous in admiration, but they do not perform him. What is the answer?

Before the war, Paul Howard and the Antipodean Godowskyites made it compulsory for every public-appearing pianist in that part of the world to put at least one of his works on their programs. I hope the practise is being continued. The same course might be advisable in this country.

To mention only one Godowsky work that is comparable with the best piano music since the time of Brahms, there is the Variations and Fugue on the opening theme of Schubert's Unfinished Symphony. Any serious pianist who has not become acquainted with that Godowsky opus, is unfair to his art and to himself. Besides, the work is sure-fire material for success for any recital-giver with wide musicianship and a first-class technic.

• • •

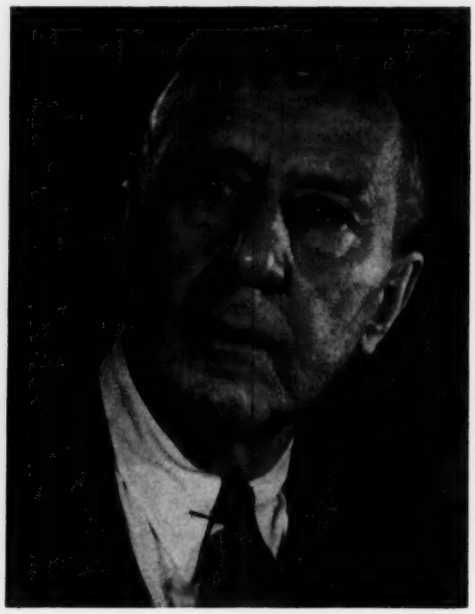
Mary Craig says that she is worried after reading what Janet Pollock wrote in the Daily Mirror about the debut of policeman-tenor Cosman in Cavalleria Rusticana at the City Center. Miss Craig continues: "Miss Pollock announced that the hero of that opera would be 'shot and killed by the woman he loves on Sunday afternoon at the City Center.' This situation should be cleared up once for all. It will be remembered that after Alfio bites Turiddu in the ear, the pair go offstage to fight, and Turiddu is said to expire behind the scenes, which is 'no fair' to the paying customers. I always have been left wondering whether Turiddu does not actually die of rabies."

• • •

I like Harriet Van Horne's observation in the World-Telegram that many of radio's commercial plugs have less advertising value than irritation value.

• • •

Via Lajos Shuk, Hollywood conductor, comes a clipping from the Hollywood Citizen of October 15: "Mme. Reggiani will make her Los Angeles debut October 31 when she sings in the grand opera, 'Barbara of Seville' at the Shrine Auditorium."



**LEONARD LIEBLING**
**(Photo by M. Reichmann, N. Y.)**

The musical season began with a bang:

BOHEME AT CITY CENTER, SEPT. 29

| *Herald Tribune* | *Times* |
|---|---|
| Thomas P. Martin conducted an animated and occasionally too rapidly-paced performance. | His tempi were well chosen. |

NATIONAL ORCHESTRAL ASSOCIATION, OCT. 1

| *Herald Tribune* | *World-Telegram* |
|---|---|
| Sheridan's playing needed . . . more frank revelation of the full-blown romanticism of this work. | Frank Sheridan's solo playing mirrored the warm interplay of mood and manner in the Rachmaninoff Concerto. |
| *Herald Tribune* | *Journa'-American* |
| In the Rachmaninoff Concerto the orchestral part was rather too weighty. | The orchestra provided excellent support to the pianist. |

PHILADELPHIA ORCHESTRA, OCT. 2

| *Times* | *Sun* |
|---|---|
| It is post-Debussy impressionism upon which is imposed a sugary post-Puccini, post-Mascagni idiom that gets nowhere. | Rosselini's Canto di Palude. . . . Connotes a desire to hear more of his work. He has an interesting sense of sound, working in something of the Respighi idiom without its bombast. |

HENRIETTA SCHUMANN PIANO RECITAL, OCT. 3

| *Times* | *World-Telegram* |
|---|---|
| The tone she drew from the piano was often harsh. | The tone was often warmly shaded. |

BARTERED BRIDE, CITY CENTER, OCT. 3

| *Herald Tribune* | *Times* |
|---|---|
| The general level of the singing might be called fair to middling. | The singing was generally meritorious. |
| *Times* | *World-Telegram* |
| The translation was bad. | The translation was generally acceptable. |
| *Times* | *Post* |
| The text is Bowdlerized and filled with cheap gags. | The speech is direct and doesn't inject Broadway humor. |

PHILHARMONIC ORCHESTRA, OCT. 4

| *Herald Tribune* | *Times* |
|---|---|
| After a promising start, Dr. Rodzinski's interpretation lacked the imagination and insight which this work requires; one missed its momentum, its potent emotional contrasts, and only occasional passages rose above a certain uniform level. | (Beethoven's Fifth Symphony). This was the best Beethoven we have heard from Dr. Rodzinski. It had strength and authority, an energy that was not spasmodic but blazed with a steady flame. The spirit was heroic and the manner virile and direct in Beethoven's fashion. |

• • •

Yes, the musical season began with a decided bang.

# RUINED PUBLISHING HOUSES OF EUROPE

## They Bear Mute Testimony of War's Fury, While Those of America Assume a Significant Leadership

By ROSALYN KROKOVER

The aerial bombardment and physical invasion of Germany was a Götterdämmerung not only in a military sense. For many years the German music publishing houses were the most affluent and powerful in the world. This is true no longer. A byproduct of the destruction of her armaments and industrial works has been the elimination for the time being of her music industry. Regrettable. but a military necessity. In this complex world Wagner and the Master Race, music and gunpowder, symphonies and airplanes are all interrelated; in Germany, while one was being destroyed, all others had to come down with it. They helped call the tune, whether they wanted to or not, and the piper exacted a pretty stiff price.

Reports and rumors about various firms have been coming in. About others there is no news at all. Some eyewitnesses have returned. Ralph Hawkes, of Boosey and Hawkes, made a trip through France and Switzerland before his recent arrival here, and Staff Sgt. Albert Hess, a musician who was with U. S. Military Intelligence in occupied Germany, also managed to get some interesting information. Associated Music Publishers have been in contact with some of their affiliates, and through them have learned of other organizations. On the whole, the over-all picture appears to be one of chaos at the present time.

Naturally, the physical destruction in cities like Berlin, Leipzig, Frankfort and other large centers was tremendous. Large musical stocks were destroyed also, though many of the larger firms saved most of their important items. The monetary situation is hopelessly confused, paper is impossible to obtain, and neither the French nor Germans have much faith in their currency or financial stability. Many firms are all set to print, once they get paper, but even then some will hold off until conditions straighten out.

### Famous Firms Which Suffered

The German firms with the widest reputations were Breitkopf and Härtel, Schott's Soehne, Simrock, Peters, and Bote and Bock. Breitkopf and Härtel was undoubtedly one of the world's most important music publishing organizations. It was founded in Leipzig in 1719, although not until 1750 did it begin to publish music, and not until after 1800 was it known by its present name. Among its accomplishments were integral editions of Palestrina, Handel, Bach, di Lassus, Mozart, Schütz, Haydn, Clementi, Dussek, Beethoven, Mendelssohn, Schumann, Schubert, Liszt, Gluck, Berlioz, Chopin and Wagner, and others. The Allegemeine Musikalische Zeitung, started in 1798, was for a long time the most influential German periodical of its type, and the B. & H. piano factory was well known.

Leipzig was badly bombed, and the Breitkopf and Härtel buildings sustained direct hits. Despite the rumors that they were entirely destroyed, recent letters have come through stating that all of their plates and valuable manuscripts were saved, together with a good deal of their stock. Their presses and other machinery are probably beyond repair, and, of course, their buildings will have to be reconstructed. It appears that it will be some time before Breitkopf and Härtel become active again.

Of Simrock and Bote and Bock there is little news. Simrock, in Berlin, was founded in 1790 by Nikolaus Simrock, who was a horn player in the Electoral Orchestra of Bonn at the same time that Beethoven and his father were there. Simrock later published several of Beethoven's lesser works, but is best known as the chief publisher of Brahms and Dvorak. In 1933 the ownership was transferred, and that was the last heard of it.

### In Berlin and Leipzig

Bote and Bock, founded in Berlin in 1838, was one of the first to experiment with cheap editions of the classics. Their Musica Sacra editions also were famous. They acquired later the works of Max Reger, and in recent years they published considerable music by conservative German modernists. In 1935 the title was transferred from its Jewish owners and there has been no word since, though it is known that the buildings were bombed.

The firm of C. F. Peters in Leipzig is another of the more famous publishing houses. Founded in 1814, it was the first to bring out complete editions of Bach and Haydn, and in 1867 it began to issue its world-popular cheap editions of the classics. During this war it was more fortunate than many of the other large concerns. The great Music Library, with its unrivalled collection of letters, first editions and manuscripts, was only slightly damaged. Walter Hinrichsen, a master sergeant in the U. S. Army, is the new owner through inheritance and has been in Leipzig. He writes that nothing has been destroyed and they will resume operation as soon as his ownership is definitely established by the Alien Property Custodian. His right to ownership is recognized by the Custodian, particularly in view of his status as an American citizen, but much red tape will have to be unsnarled before his position is legal.

### Mainz House Still Intact

From Mainz news has been received that Schott's Soehne still is active. Dating back to 1773, it has a distinguished history, and among other important achievements, it was the original publisher of Wagner's Ring of the Nibelungen, and Parsifal. The printing plant was destroyed by bombs, but its old house, which contained priceless manuscripts by the great classic and modern composers, was spared. According to eyewitnesses, it was a miracle that their historical section remained standing; every building around it was levelled. Schott's already is printing on presses they somehow managed to obtain.

### Conditions in Vienna

One of the more modern firms is the Universal Edition, Vienna, established in 1901. By purchase of the business of Joseph Aibl in 1904, it secured the rights to many of the works of Richard Strauss. It also controlled much music by Bruckner, Mahler, Delius and others of the post-romantic and modern school, while its editions of the classics were very popular. They also published the Philharmonie pocket scores, formerly from the Wiener Philharmonischer Verlag.

From Switzerland comes news that Universal Edition was not damaged at all and that they are working hard under the Russian occupation, printing new works on good quality paper. It is said that the old staff, minus those who left when Hitler marched in, is back on the job.

**THE ORDEAL OF MUSIC.**
**Detail from monument to Beethoven in the Bois de Vincennes, Paris. (Photo by Clarence Lucas.)**

Little information can be obtained about the firm of Adolf Fürstner. However, Otto Fürstner left Berlin and established himself in London, taking with him all of his rights except those for Germany. Those were transferred to J. Oertel, who operated them until now, but there is a good chance that Fürstner may well repossess them shortly.

News has just been received from Bernhard Herzmansky of Döblinger, to the effect that all is well and the firm's operating conditions are relatively normal. No information at all is available concerning Eulenburg, Leuckhart or Litolff. According to the rumor, Nagel (in Hanover), Barenreiter (Cassel), and Moeck (Celle), all specializing in editions of old music, were destroyed. Johann Andrée in Frankfort, on the other hand, is in good shape.

Among miscellaneous bits of information, Max Hesse in Berlin has published Beethoven's "Conversation Books" in eight volumes, and Julius Kallmeyer, whose publications of old music and musicological books has a high reputation, turned to supplying the musical needs of Hitler Youth. Richard Strauss had several new works printed. The 1943 edition of H. J. Moser's Musik Lexikon, published by Max Hesse, lists an Op. 83, 84 and 86. Op 84 is a Japanische Festmusik, written especially for the 2,600th Jubilee of the Japanese Empire. He also composed two full-length operas —Capriccio, a period piece, and Das Liebe der Danaë, an essay in classicism. The former has been heard in Zurich.

### Fate of Italian and French Catalogues

Outside of Germany and Austria information is more complete except for the case of the great Italian houses of Ricordi (Milan, 1808) and Sonzogno. The latter was responsible for the importation into Italy of a large part of the modern French repertoire (Bizet, Thomas, Saint-Saens, and Massenet). All of the Mascagni operas with the exception of Iris, which belongs to Ricordi, were in the Sonzogno catalogue. Their building is known to have been badly damaged. Although the New York branch of Ricordi has had no direct news from Milan, it is known that their main plant was on the same block as La Scala, which was hit badly, and they themselves suffered considerable damage. Perhaps their stock had been previously moved to a safe place; they listed over 120,000 items and had a virtual monopoly on every important Italian musical work.

In France little actually was destroyed, but the paper situation is impossible. The most important music publishing house in Paris, that of Durand, was founded in 1847 and published nearly all of the music of Saint-Saëns and later French composers. They are doing business even though one of their important executives is in hiding for political reasons. Rouart, Lerolle & Company are in relatively good shape. The Editions of Maurice Sénart were taken over during the war by Salabert, and only popular music came from their presses. M. P. Belaieff, which has its headquarters in Paris (little is known about the Leipzig branch), still owns its plates and music. Vladimir Pohl now is the president, and they are anxious to go ahead and print their latest works. About the same is true of Max Eschig in Paris. Eschig, who specializes in the modern French and Spanish schools, apparently has a number of new works but lacks paper on which to print them. Besides, most business negotiations are conducted on the black market, which does not make for economic stability.

### Paper Shortage in Britain

The chief difficulty in England also is the acquisition of paper. Enemy bombs missed most publishing houses except the old Hawkes building, which was partially destroyed in 1941 after having been hit twice before. Others were slightly damaged but none seriously. Music sales have greatly increased but the labor shortage remains serious and the paper supply, which during the war was down

(*Continued on page 21*)

# "SMALL FRY" Music in the Public Schools Serves Youth

By MARY L. STOLTZFUS

"Of what use is music study in the public schools?"

Such a question, asked a century ago, might have provoked heated discussion. Today such instruction is taken for granted in most communities. It has been responsible for one of the most significant advances in the music of our country, particularly during the last quarter of a century.

If any querulous tax-payers remain—and in some cities they have been known to exist—who regard such training at the public expense as a shameful waste of funds, they might ponder with profit some words recently spoken by George H. Gartlan, director of music in the public schools of New York City.

"Music courses, like any other educational function," he said, "prepare children to meet a phase of life."

Music is definitely a part of life, a means of enjoyment to many, of livelihood to some. Besides that, it is assuming more and more importance in medicine, in industry, as an aid to personality development.

The public school music teacher has abundant opportunity to see its uses in bringing out the qualities of the shy child, turning the energies of the "bad" child to more constructive channels, fostering leadership in some cases, in others making the spoiled and self-centered moppet more conscious of the joys of cooperation and ensemble.

### Dealing with the Difficult

One teacher remarked that pupils who are holy terrors in history, "math" and the like become lamblike in her music classes. "Stick a clarinet in their mouths, or put a drumstick in their hands," she recommends hardily. She also cited two examples of boys whose I. Q.'s were in the low brackets and who had attained the upper grades of grammar school simply because they outgrew the desks assigned to primary classes. These boys, under her tutelage, learned with astonishing rapidity to be excellent readers of music and valued members of the school band. Needless to say, this did wonders in making them happier and raising their prestige among the other youngsters.

Some authorities, like Gartlan, emphasize the influence of music training in disciplining and coordinating youthful personalities; others, like Mabelle Glenn of the Kansas City School System, dwell on the benefits of the creative work. All agree that it is, or can be, a factor in combatting juvenile delinquency. Children and teen-agers have what seems to an adult a phenomenal amount of energy. They have to do something with it. If it is allowed to run wild, juveniles are likely to find plenty of activities that are bad for them. But if constructive activities are available, the average child will just as readily take the right course. The main thing is to find an outlet that he will enjoy.

### Even "Swing" Has Its Uses

Among the more obvious forms of music-making that young people like are jazz bands and "jam sessions." In most public schools, these activities, while subordinated to serious music, are not discouraged. In Kansas City, Miss Glenn's domain, such groups meet after school and some of the best band directors help them with their work. The high school jazz bands play for all the school dances. New York handles this in about the same way. Lynn Krueger, public school music teacher in Sussex, N. J., has a jazz band that is in demand all over that section. Miss Krueger, something of an instrumental wizard, can and does relieve any of the players on the stand, letting the clarinetist, the drummer or hard worked piano player, dance a few numbers while she pinch-hits.

Experience acquired while playing in a dance band is not to be scorned, as it not only is a social asset, but sometimes leads to a means of making money to go through college—a much more glamorous means than the time-honored waiting on table or office job. One of Miss Krueger's students, through his work in the jazz band, developed interest in serious music, and plans to major in it at Cornell University.

### Aids in Work of Communities

In the classic field of high school bands, symphonic bands and orchestras, expansion and interest are the rule. The bands and orchestras meet every day in Kansas City, in groups numbering from 60 to 90, and other large cities match this. Such bands are a real part of the city or community life and take part in Victory Bond rallies, dedications, holiday celebrations and so on. New York City's huge Columbus Day parade included 31 high school bands—only one example of many metropolitan fetes enlivened by these groups. New York City also is especially proud of the excellent a cappella choruses that are one of the chief glories of the public school music system.

Smaller centers call even oftener upon student music organizations. Sussex, N. J., a farming community, counts any public gathering incomplete unless the school musicians are there. Dances, Eastern Star meetings, Grange picnics, civic parades, patriotic rallies, all call on Miss Krueger's bands. She says her most unique assignment was to provide musical background for a milking contest—a contest held on the stage of the high school auditorium, with various bovine stars of the neighborhood led out and tied, sterns toward the audience. The competing milkers worked with rhythmic speed. They said afterward the music was a great help. Presumably it was to the cows, too, doubtless rendered more contented and less subject to stage fright and temperament.

### Music Interest for the Tots

Kindergarten and elementary grades like their music periods, too, and stories abound of personality improvement and unleashed creative abilities among the tots. Mabelle Glenn is enthusiastic over the "song-making" of the first and second grades. First the child works out his little rhyme. It is a cooperative affair, one child contributing a line, another child the next. Then members of the class suggest a suitable tune.

"It is wonderful," says Miss Glenn, "how this activity tends to bring out a child who has been shy. When he gives some suggestions as to the tune and the teacher commends him it does a great deal for his spirit. I remember once in an Italian school, a little boy, third grade, who had never shown much interest in music, suggested a tune for the little rhyme. His face lighted up and he said over and over again, 'This is the first time I ever helped make a song.' When I was leaving the building after school that little fellow followed me to my car and kept repeating, 'This is the first time I ever helped make a song.' The room teacher reported that from that day this little boy showed an unusual interest in music."

### Bringing Out Social Traits

A Buffalo teacher gives an anecdote about 11-year-old Stephen, the fifth grade recluse. Stephen was definitely introverted and had the pleasing habit of sitting grimly silent and scowling through all his classes and stalking off by himself during recreation. This, of course, did not make him either teacher's or society's pet. He manifested the same disdain toward music as other subjects. Until one day he said without warning, "I'd like to play the 'cello." The teacher's first impulse was to swoon with surprise, but she asked casually, as if his request were quite ordinary, "Do you know what a 'cello is?" "Yes," he replied promptly. "It's that thing that comes down to the floor."

The teacher consulted with his parents, took Stephen to a symphony concert and afterward backstage to meet the 'cellist, who obligingly drew his bow across the strings a few times for Stephen.

Further consultation with the boy's parents resulted in Stephen's taking 'cello lessons, although everyone agreed it was hardly the appropriate instrument for a beginner. It was evidently the one for Stephen, though. As his 'cello studies progressed, he began to talk in his school music class, sensible, informed remarks that earned him the respect of his classmates. Teachers of his other classes observed marked improvement in his attitude. He became more companionable with the other children. His transformation progressed until he was chosen to be the narrator for the pageant with which the fifth grade celebrated the end of the school term.

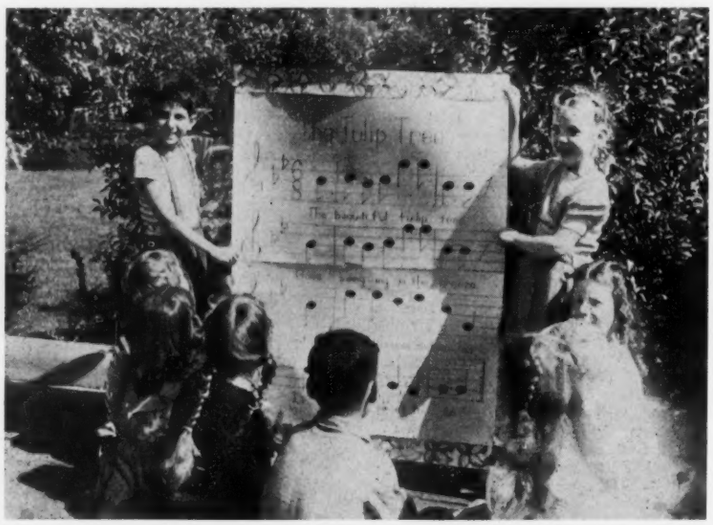
### Training Intelligent Listeners

Young children also make intelligent listeners. They are sincere and logical in this field, as they are in others before contact with adult life has confused them. Mr. Gartlan finds New York's grade children apt in this respect. He attributes this partly to the fact that his teachers carefully set the length of the listening period according to various group factors, age, familiarity with music, development in concentration and so on. They aren't asked to listen beyond the time limit of their attention, and as a result they absorb what they do hear and retain it. Their comments are often illuminating. One six-year-old, after listening to a set of well known variations, inquired simply, "But why did he spoil the tune?"

Music in the public schools today is a dynamic force, and progressive teachers are dedicated to the idea that music is made for the children, not the children for music. It is presented as a benefit for them, not solely to educate future audiences for professional musicians, or necessarily to train the pupils to be professionals. Talented children are encouraged to specialize, as they would be encouraged to major in any other subject for which they showed great aptitude. Many a pupil has taken up study with a private teacher as a result of the interest stimulated by the public schools. However, the primary object is to prepare the young people to enjoy and appreciate, perhaps to participate in, one of the great and ever-expanding arts.

**IN OKLAHOMA IT'S CONSIDERED EDUCATIONAL TO WIELD A BATON**

**Picture shows an ambitious young conductor trying her hand at leading orchestra.**



**KANSAS CITY YOUNGSTERS PEN NATURE DITTY.**

**After a survey of the trees near the school yard in the neighborhood, the children insisted on writing this song about the tulip tree.**

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## Berkshire Festival Shed Given to Orchestra

The board of trustees of the Berkshire Music Festival at its annual meeting on Oct. 4 voted to give the Music Shed at Tanglewood, Mass., and its contents to the Boston Symphony Orchestra. The entire control and the management for the festival thus passes to the orchestra, with the proviso that first preference of seats shall go to patrons of the past who bought them through the festival management, and that if the orchestra discontinues the summer concerts, the ownership of the shed would revert to the festival organization.

The Berkshire Festivals will be resumed next season on their pre-war scale, opening on July 25, and including three concerts weekly, on Thursday, Saturday and Sunday, under the leadership of Serge Koussevitzky.

# SWEDEN SURVIVED

## BUT ITS ARTS FELT THE STRANGLING GRIP OF A LONG BLOCKADE

**THE CONCERT HALL IN STOCKHOLM.**
**(Photo by Erik Holmen.)**

**By TORSTEN AHLBERG**

***Göteborg, Sweden.***

During the war Swedish musical life underwent an enforced isolation. Cut off from all her connections with the West because of the invasion of Denmark and Norway, there was only an occasional interruption in the rare arrival of convoy vessels or airplanes, but these were usually employed for more important commodities than the exchange of music or musicians.

The Western wall was pierced, so to speak, only a few times from abroad, notably by the English conductor Dr. Malcolm Sargent, who in the last year but one of the conflict conducted a few concerts in Stockholm and Göteborg.

As a result of the "quarantine," Swedish musical life had to draw on the reservoir of conductors in such neighboring countries as were "open," Norway, Denmark, Finland—and Germany. From Finland came now and then a few musicians, among these the composer-conductor Armas Järnefelt. From Germany we were visited by Hermann Abendroth and Wilhelm Furtwaengler, who came as "musical ambassadors," and by Franz von Hoesslin, who arrived on his own volition. Oswald Sabasta, who is half Austrian, was another guest conductor.

**Germans' Visits Opposed**

The appearance of German conductors in Sweden soon led to a growing opposition, especially in the newspapers. The strongest reaction was caused by the latest visit of Furtwaengler, which coincided with a series of German brutalities in Norway and Denmark. Furtwaengler was looked upon as one of those ambassadors for Nazi cultural propaganda, and a demand arose for his abolition from the programs. This had such good effect that during the final war years his name was missing.

Official musical life in Sweden, as is well known, centers in the capital, Stockholm, and in Göteborg, where symphonic and chamber music has long been cherished. In Stockholm interest is especially strong in the Royal Opera performances. Orchestral music is also cultivated in cities such as Malmö, Hälsingborg, Norrköping, Gävle and Sundsvall. The societies which have taken over musical activities in these towns are hampered by economic restrictions, when compared to the larger organizations in Stockholm and Göteborg. The latter are subsidized rather well—at least according to Swedish standards—by the State and municipalities, though this subsidy could hardly be compared with the orchestral budgets elsewhere on the Continent.

**Swedish Artists' New Chances**

During pre-war years there was a strongly flourishing Swedish music life, especially in the two largest cities. There was a strong influx of first-rate foreign conductors and soloists. As the isolation of Germany from the international music scene progressed, her artists chose to take their way via Sweden. Thus, our audiences had an opportunity to listen to much of the best.

But with the growing isolation caused by the war, the reverse began to be true, and our musical life at times seemed almost threatened with suffocation. This danger was avoided by a greater use of local talents, which now had their great chance. Swedish pianists, vocalists and violinists had to measure themselves against international stars, and this situation led to many new "discoveries."

**Some Native Conductors**

The most prominent Swedish orchestral conductor without doubt is Tor Mann, a professor at the Royal Conservatory in Stockholm and director of the large orchestra of the broadcasting station there. Among his merits is the fact that he made known to modern audiences the early 19th century Swedish composer Franz Berwald, and familiarized us as well with the work of the Danish master Carl Nielsen.

A Swedish citizen for a long time is the Hungarian Carl Garguly, who came to the fore in the last few years as an excellent conductor and first director of the Stockholm Concert Society.

Among other good orchestral leaders we heard Sten Frykberg (of Hälsingborg, but now connected with the Stockholm Radio) and Sixten Eckerberg, radio conductor in Göteborg and often appearing in concerts with the Orchestra Society there. After the invasion of Norway the internationally known conductor Issay Dobrowen (you have heard him in America) came to this country and divided his activities between Göteborg and Stockholm, scoring special successes with the Opera in the latter city, particularly with his performances of Russian operas and those of Mozart. Very popular with the Opera audiences also is the first Court conductor, Nils Grevillius.

The soloists during war years were from native talent and artists who either lived in Sweden or had come from other countries at that time. The Orchestral Society in Göteborg had the good fortune to possess as concert-master the exceptional Hungarian violinist Endre Wolf, who has recently been invited to concertize in London. Among foreign artists who won a sensational success one should mention the Danish pianist Victor Schiöler.

**Role of Concert Society**

Dominant in the music life of Stockholm and Göteborg is the Concert (or Orchestra) Society, which annually gives an average of 30 symphony concerts and 20 to 25 popular programs in each city.

At the Stockholm Opera's splendid performances, we have heard such artists as tenor Jussi Bjoerling and basso Joel Berglund, both engaged for the Metropolitan Opera this season. Torsten Ralf and Kerstin Thorborg are also prominent in New York.

Stockholm had a great increase of privately sponsored concerts which supplemented the more or less publicly supported programs, to the advantage of musical growth. Though the classics predominate, modern Swedish composers such as Gösta Nyström and Eilding Rosenberg are coming to the fore.

**Modern Scores from Abroad Rare**

Not much contemporary foreign music was heard during the war, though Malcolm Sargent introduced a few modern English works new to Swedish ears. Among others, we liked Vaughan Williams' Prelude, the Second Symphony of Elgar, and works by Boyce, Walton and Britten, also a Symphony by Eugene Goossens.

Stockholm, Göteborg and Hälsingborg own excellent concert halls with the most modern equipment. In Malmö concerts take place in the same hall as theatrical performances, in a super-modern *milieu*.

The Orchestral Society of Göteborg this year celebrated its 40th Jubilee. In February the oldest concert organization in Sweden, the People's Concerts in Göteborg, marked the 50th anniversary of its founding. During the first years of the war, Max Rudolph, now in New York, was one of the leaders of these concerts.

Swedish musical life has come out of its forced isolation with a certain self-confidence and is ready to pit its forces with those of foreign countries. We are also prepared to welcome every good and new artistic offering here. To a productive exchange of artists with other countries, which we had to forego for so long, Sweden is now looking forward eagerly.

# Cincinnati Audiences "Best Ever"

**By MARJORIE GARRIGUE**

CINCINNATI. — Eugene Goossens, as both composer and conductor, charmed and electrified a capacity audience in Music Hall at the opening pair of Symphony Concerts, given with no soloist, on Oct. 5 and 6. The charm was woven from the rich tonal music in his own transcription for string orchestra from the Brahms Second Sextet for strings in G major, op. 36. The electrical effect was created by Mr. Goossens' A Fanfare for Victory, which followed the first movement of Beethoven's Fifth Symphony. During the past two seasons he has included in each concert a short fanfare composed especially for the Cincinnati Symphony by an American composer, each work dedicated to a particular branch of the armed services. With victory consummated, Mr. Goossens decided to create a fanfare of more than usually elaborate character and give it an inaugural performance at the opening concert.

**Victory Tribute**

Wrote Mr. Goossens in the program notes: "It is a tribute to the valor and heroism of the noble men and women, living and dead, who brought us Victory." Four trumpeters from the Ft. Thomas Army Post joined the orchestra for this work. The fanfare skillfully modulated the tune of America, at which point Mr. Goossens turned to the audience, which rose to sing the first and last stanzas. Still standing, the audience listened to the mighty climax.

In the second pair of concerts Cincinnations heard the phenomenal 18-year-old violinist, Patricia Travers, in the Vieuxtemps Concerto No. 4 in B minor. The third pair, an all-Schumann concert, had Artur Rubinstein as the soloist. This was his sixth consecutive appearance with the orchestra and he played the Concerto in A minor superbly.

On each Friday afternoon Mr. Goossens and the visiting soloist attended the traditional reception for symphony artists held in the nearby College of Music. This season these receptions are proving especially attractive owing to the extensive redecorating of the suite of three large rooms located in the main building and connecting with the auditorium. Members of the College of Music Alumnal Association serve as hosts and hostesses.

**Matinee Musicale Opening**

Meanwhile, the Matinee Musicale Club opened its season of public concerts at the Hall of Mirrors, Netherland Plaza, Oct. 8, with a return appearance of Martial Singher, a very popular artist in Cincinnati. A record crowd enjoyed his traditional formation of program—early classics, a group of Schubert lieder and French moderns. With particular zest and refinement he sang his native French literature, Fauré, Duparc and Ravel. Paul Ulanowsky played superb accompaniments. In the afternoon following his matinee recital, Mr. Singher was guest of honor at a reception at the College of Music given for him by American Relief for France.

Impresario J. Herman Thuman opened his regular Artist Series with the Ballet Russe de Monte Carlo, which performed before enthusiastic audiences in Taft Auditorium on the evenings of Oct. 9 and 10.

The early autumn weather of Cincinnati has been particularly inviting—clear, crisp. Attendance at musical events is everywhere the best ever.

# RADIO, TELEVISION:

## By William Taylor, *Radio Editor*

**PERSONALITIES INSTRUMENTAL IN PRODUCTION OF NBC'S HARVEST OF STARS**

**Program (WEAF, Sundays, 2:00 to 2:30 p.m., EST). Left to right, Raymond Massey, narrator, master of ceremonies, and actor of role in dramatic interpolation; Howard Barlow, musical director and conductor, and Russ Johnson, producer. (NBC Photo.)**

### "Harvest of Stars" Proves Outstanding Musical Program

Titled Harvest of Stars (NBC, Sundays, 2 to 2:30 p. m., EST), a highly worthwhile musical program—and no wonder with the superior talent that has been assembled—made its debut via the NBC coast-to-coast network, Oct. 7. One of the chief attributes of the show, musically, is the nicely balanced programming, which combines popular and classical works.

For instance, on the premiere broadcast, dial-turners heard the final movement of Dvorak's "New World" Symphony, a medley from Luders' Prince of Pilsen, which is seldom heard on the air; Earl's Beautiful Ohio, and Fox's Hills of Home, among the seven numbers programmed. In subsequent Sunday broadcasts the programming has been maintained with the same refreshing variety as on the initial airing and with the same high standard of performance.

The presentation is headed by Raymond Massey, who in addition to achievements on the stage, the screen and in radio, is noted for his portrayal of the role of Abraham Lincoln. Besides narrator and master of ceremonies, he enacts the leading role in a dramatic skit which is interpolated in the musical fabric of the program each week.

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Howard Barlow, who has made a distinguished record as an American conductor, is musical director and leads the 70-piece orchestra. Barlow has been associated with radio from its infancy, and was one of the pioneers in putting classical music on the air. In those days it was considered impractical to program symphonic works for broadcasts. The young maestro not only played symphonies, but full four-movement ones. He was also instrumental in bringing to the vast radio audiences for the first time the compositions of native American composers. In addition to his duties with the Harvest of Stars, he is conductor of the Voice of Firestone program (NBC, Mondays, 8:30 to 9:30 p. m., EST) and has been associated with such excellent broadcasts as the Philco Radio Hour, Understanding Music, the Symphonic Hour and the March of Time.

With Lyn Murray directing a 30-voice chorus, the original music for the dramatic skits composed by Bernard Herrmann and produced by Russ Johnson, the scripts written by John Dunkel, and a top-flight guest star featured each week, the show is geared for really superlative entertainment that covers a wide scope because it appeals to all types of music lovers. Among the singing stars, who have already appeared and are scheduled for future engagements, are Igor Gorin, Jan Peerce, Marian Anderson, Lauritz Melchior, Gladys Swarthout and Risë Stevens.

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Barlow's contribution to the program selections goes a long way to set the individual color and atmosphere of the show. He is extremely adept in choosing music that radio audiences can sit back and enjoy. This is principally because he is a staunch believer in alternating popular with the classical works.

"All music," he observes, "speaks a universal language, whether it be symphonic, vocal or popular. Its beauty and charm are treasures shared by all, the world over."

Distinctive on two counts, besides its musical appeal, Harvest of Stars is performed without a studio audience—not the usual thing with this kind of program—and it is the first time that its sponsor, the International Harvester Company, has gone in for national broadcasting. The reason for the company's maiden effort in sponsoring a big time broadcasting series, apart from its entertainment qualifications, is the desire to acquaint the American people with their company and its role in American life. Familiar largely to American farmers, the largest users of its products, the organization wants to make itself known to all segments of the country's population. It is a foregone conclusion that through the media of Harvest of Stars, this worthy ambition will be realized to the fullest.


**THE HOUR OF CHARM**
ALL GIRL ORCHESTRA and CHORAL SINGERS
under direction of Phil Spitalny
Sundays, NBC, 10:00 to 10:30 P.M., EWT

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(Featured by John Charles Thomas)
"The Tired Cowboy" "Eighth Psalm"
"Quest" (Pub. R. L. Huntzinger)


### Murrow Analyzes Radio in America

What was without doubt one of the most lucid and concrete analyses of radio, as it applies to the United States, was delivered in an illuminating speech at the close of the recent Columbia Broadcasting System's pre-view of their Fall and Winter offers, titled Stars in the Afternoon, which emanated from Carnegie Hall, Sept. 16, in a nation-wide broadcast.

Edward W. Murrow, the network's European news-chief, after a short sojourn in the U.S. sailed on Oct. 2 to resume his post in London. Here are some highlights of the speech, which should be carefully considered and digested by both the radio audiences, as well as by the radio industry in this country:

"I have been listening to radio. Some of what I hear, I don't like. Maybe you feel the same way. But there is something altogether unique about this American system of broadcasting. There is nothing quite like it any where else in the world . . . and that is because this country isn't like any other country in the world. I believe that what comes out of the loudspeaker is the most honest and accurate reflection of what goes on in a nation. Radio reflects the social economic and cultural climate in which it grows.

"Compare American broadcasting with that of any other country, and you end up with a comparison to this country and that other country. . . . There is no conspiracy here to keep the listener in ignorance, and the government does not guide the listening or the thinking of the people. . . . You have a broadcasting service which is more varied than any in the world, . . . less subject to government control. It has reached out to the far corners of the world to bring to you news of the greatest mass adventure in the history of this nation. . . .

"It is my opinion that the future will present even greater problems. In vast areas of the world liberty has become a luxury. . . . Here in this country we have many luxuries . . . and we have great power. . . . And our only hope of using that power with wisdom and tolerance is that people shall be informed, . . . informed of the affairs at home and abroad. . . . If you doubt that radio is a powerful medium you should see how it can warp men's minds when it becomes an instrument of national policy. . . . I believe that radio in a democracy must be more than an industry, more than a medium of entertainment, more than a source of revenue for those who own the facilities.

"Radio, if it is to serve and survive . . . must hold a mirror behind the nation and the world. . . . If the reflection shows radical intolerance, economic inequality, bigotry, unemployment or anything else . . . let the people see it, or rather hear it. The mirror must have no curves and must be held with a steady hand.

"One of the oldest things about radio is its reputation of youthfulness. I have seen many very young men age rapidly during the last few years, because they were engaged in a most serious and testing undertaking. I believe that the testing time for broadcasting and broadcasters is just beginning, and youth was never acceptable as an excuse for those who flinched when the going was tough. . . . I shall go back to listening to the radio. So far, I find it interesting, entertaining and, at times, encouraging.

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### Treasure Hour of Song Returns To Air with Antonini Directing

Originally tagged to resume its Fall and Winter season on Nov. I, Mutual's well-known program, the Treasure Hour of Song (Thursdays, 9:30 to 10:00 p.m., EST) goes on the air Nov. 22, with Alfredo Antonini continuing as conductor for the series. "Met" stars Licia Albanese and Francesco Valentino will be permanent soloists each week on the broadcast with Jan Peerce, also of the "Met," tentatively scheduled to join them on the opening program.

Maestro Antonini has played no small part in establishing a high musical standard for the series, which is in addition to his duties as the conductor of CBS's Viva America show (Friday, 11:30 to 12:00 p.m., EST) and Mutual's Starlight Serenade, both devoted to Latin-American music (Thursdays, 9:30 to 10:00 p.m., EST).

On the latter show, a nice tribute was paid to Antonini on Sept. 27, when a plaque was presented to the series by Richard A. Roffman, Associate Editor of This Month magazine for the "contribution and promotion of international good will and understanding between the people of Latin-America and the United States." The plaque was accepted by the program sponsor, Charles L. Huisking, President of the Conti Products.

Prior to the broadcast, a congratulatory telegram from the Consul General of the Mexican Government was read to the studio audience, expressing the appreciation and satisfaction of that country for the Maesto's fine efforts in this field.

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### Robert Stanley New Associate Conductor of Music at Station WOR

Sylvan Levin, who recently assumed the post of Musical Supervisor for Station WOR, announces that he has selected Robert Stanley as his associate conductor of music, who will collaborate with him on all musical programs.

With a rich background of musical and radio experience, Mr. Stanley is well known to radio listeners as a conductor of radio programs via WOR, among them being Popular Panorama, Mutual Melody Hour and Music For Half An Hour. His radio activities have chalked up more actual broadcastings than the majority of radio conductors, ranging from the smallest dance band to symphonies. Apart from his radio work, Mr. Stanley is founder and director of the Queens Symphonic Society, as well as musical director of Sonora Recordings. He reports himself enthusiastic about his new duties as associate of Maestro Levin.

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### American Melody Hour Scores with Loved Airs

Although there are many excellent shows on the air that present popular music which the average person enjoys hearing, the tunes they like to whistle, sing, as well as dance to if they are spry enough—undoubtedly one of the best, which has endured for five years, is The American Melody Hour (CBS, 7:30 to 8 p. m., EST). This particular program deserves praise not only because of good programming of the popular tunes of the day, but for the inclusion of the old, tried and true American favorites. Regulars on the show are three very capable singers—soprano Jane Pickens, contralto Evelyn MacGregor, and baritone Bob Hannon, who possess a type of vocal ability which "clicks" in this kind of music.

More or less of an innovation for a broadcast of popular music is the singing by the ensemble of two sacred numbers at the close of the program: the official Army Chaplain's hymn, Soldiers of God, and a hymn requested by the "Dominies." The requests for favorite hymns come from chaplains assigned to all branches of the service, and from hospitals and rehabilitation centers from every state in the Union. The programs might be made even better than they are if they had spirited and contrasting orchestral arrangements.

Tune in some Tuesday evening. You'll like it.

# NEWS AND REVIEWS

## of the Studios

### Everything from Boogie-Woogie to Bach On the RCA Show

Where formerly a concert program consisted of the three Bs in capital letters with a heavy emphasis on the ultra-ultra, radio had enough courageous and pioneering spirit—one of its great attributes from the start—to blow sky-high the isolationist policy of the so-called "classical" mind. It has been proved with actual performance results that the more versatile a musical program, the more successful it is likely to be, not only with dial-twisters but in the regular concert hall. Stimulating and widening the appreciation of music in America can be marked down as one of radio's greatest achievements.

Convincing proof of this is the RCA Show (NBC, Sundays, 4:30 to 5 p. m., EST), on which the popular sentimental gentleman of swing, Tommy Dorsey, reigns as headmaster and host. Although other musical programs have featured a mélange of swing and classical formats, RCA took a radical step in signing the versatile exponent of swing to act as master of ceremonies on their program. Skeptics who raised their eyebrows at the idea of Artur Rubinstein and Dorsey shaking musical hands were quickly made aware of the fact that the audience loved it and absorbed that kind of a program like a sponge.

Far from presenting the classical part of the program in satiric fashion, the RCA Show highlights it in a dignified way, as the guest portion of the program, and the inimitable Dorsey music is spotlighted with the same amount of respect. RCA officials discovered that, with such a program, they reach every type of musical audience, and that the audience response is the answer to a sponsor's dream.

Not only is Dorsey himself quite a musical genius, but his varied activities make you fairly dizzy. Besides being a popular orchestra leader of swing, he is a trombonist, Victor recording artist, movie star, and the presiding head of a music publishing house. To reach the special brand of stardom which has been his for several years now, he has traveled a long, colorful and devious route, but with the fabled pot of gold at the end of the rainbow.

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Dorsey is warm-hearted, being Irish, and takes his enviable musical and impressive financial success with genuinely unassuming modesty. Born in Mahoney Plains, Pa., Nov. 19, 1905, and raised in nearby Shenandoah, he began learning to do his do-re-mi's at the same time as he tackled his ABC's.

His father was Tommy Dorsey, an accomplished instrumentalist, teacher and band organizer, a generation before his son fell heir to his moniker and talents. Tommy, junior, realizing what he had to live up to, set out with determination to master every brassie in the band, practically using them for teething rings, from the time he was old enough to blow a note through a horn. By the time he came to the trombone, he was good and certain that the slide horn was for him.

Tommy Dorsey's band has been aired on every network, featured in almost every night spot in the country, and bears the distinction of having been awarded top honors in almost every band popularity poll since 1936. The band has also been starred in four motion pictures, with more scheduled on the roster.

As a tangible evidence of his success, the swing maestro has a 22-acre farm at Bernardsville, N. J., where the comparative quiet is soothing music to his ears. An up-to-date note is a 65-foot swimming pool. While he plays a good game of tennis and badminton, his favorite exercise is a good, active game of gin rummy at 7 a.m., when he returns home following an engagement. He admitted, however, that his current aspiration is to be a country squire, which is Mrs. Dorsey's ambition as well. Mrs. Dorsey is the well known movie star, Patricia Dane.

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### Magic Flute to Open "Met" Opera Airings

When the Metropolitan Opera season for 1945-46 goes on the air over the American Broadcasting Company's network on Saturday, Dec. 1, The Magic Flute will be the opera broadcast, with Bruno Walter scheduled to conduct, it is announced by Edward Johnson, general manager of the company. Tenor James Melton and soprano Mimi Benzell will in all likelihood be in the cast.

Each Saturday afternoon for 18 consecutive weeks, opera followers throughout the U. S. and Canada will hear operas broadcast directly from the stage of the Opera House.

Although the schedule has not been fully completed, it is anticipated that many of the season's novelties will be brought to dial-turners, as in former years. Some of the newcomers to the opera's roster are also expected to be heard in the Saturday matinee radio presentations. New Metropolitan artists who will be heard during the season include: Sopranos, Pierette Alarie and Dorothy Kirsten; tenors, Jussi Bjoerling, Thomas Hayward and Torsten Ralf; baritones, Joel Berglund, Arthur Kent and Robert Merrill, and Ezekiel Wellington, basso. Bjoerling and Kent are returning to the company this year. For the sixth consecutive season, the Texas Company will sponsor the broadcasts. Intermission features again will be presented under the capable direction of Henry Souvaine.

**TOMMY DORSEY, headmaster and host on the RCA Show (NBC-WEAF, Sun., 4:30 to 5:00 p.m., EST). (Jerry Saltsberg Photo.)**

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**HOW TO SPEAK AND WRITE FOR RADIO.** By Alice Keith, Harper & Bros., $3.00.

Anyone interested in a radio career will find immense value in a new book, How to Speak and Write for Radio. Those already active in broadcasting will find it important as a reference manual. It is written by Alice Keith, who is not only director of the National Academy of Broadcasting in Washington, D. C., but who has been a pioneer in radio education. Among her many and varied activities in the radio field, she played an important part in establishing the American School of the Air for the Columbia Broadcasting System, when she organized the Advisory Faculty and for three years developed its air curriculum, supervising, directing editing scripts and writing continuity.

With such a comprehensive background on the part of the writer, naturally the book is not based on theories, but actual practical performance, plentifully illustrated with models of professional scripts printed in replica, which are of decided value to both writers and speakers. The reading content is divided into twelve subject divisions, covering material for broadcasting, radio talks, interviews, news broadcasting, sports broadcasting, the Quiz, advertising commercials, the round table, music continuity, variety programs, radio dramas and putting the message on the air.

In the introduction to the book, Miss Keith says: "There is a place in the field of broadcasting for any person who is intelligent and willing to work, the type of place depending upon the type and quality of the talent of the individual concerned. Hundreds of radio stations must be staffed today and thousands of business, government and social agencies employ public relations experts who are familiar with broadcasting technique."

### RADIO NOTEBOOK

JACQUES DE MENASCE, composer-pianist, heard on WNYC's Keyboard Master Series, Sun., Oct. 7. . . . NBC's STORY OF MUSIC premiered Thurs., Oct. 11. Orchestras, chamber music groups, and soloists to be featured in 36 broadcasts. Idea of program is to trace development of particular musical form or style from early times to present day. . . . Rumors to the contrary, ABC will air the NEW YORK HERALD TRIBUNE's annual FORUM as usual this year. . . . DR. FRANK BLACK, conducmiere of DON GILLIES, Symphony No. 5, Oct. 11. Composer is production ditor of NBC Symphony, gave world prerector of GM series. . . .

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# THE DANCE: Premieres Come Thick and Fast

By ROSALYN KROKOVER,
*Dance Editor, Musical Courier*

Of the three new ballets already presented by the Ballet Theatre at the time of writing, two were examples of content over form. Both On Stage and Gift of the Magi placed more emphasis on the story than on the dance itself. The former was a better work and was generally well received. Basically its story deals with a backstage rehearsal, with a wistful handyman and a wistful girl who both imagine themselves in leading roles, and with her ultimate success.

All very well, but Michael Kidd, the choreographer, teeters dangerously in some ticklish places. He nearly let his story overbalance the dance when he could not resist putting in a sentimental, stock happy ending. In our opinion the ballet would have been artistically truer had it ended with the girl and the handyman dancing together instead of the cloying sweetness-and-light conclusion. He plays the sentiment for all it is worth; the handyman, as has justly been observed, is Chaplinesque, and the little girl who auditions is Cinderella in a tutu.

However, this was Kidd's first ballet, and outside of those obvious weak points, plus a certain lack of feeling for building climaxes, it was a noteworthy attempt. Kidd possesses a definite style, has created some clever groupings, and keeps things moving along. The production was aided by Oliver Smith's excellent scenery and Alvin Colt's costuming.

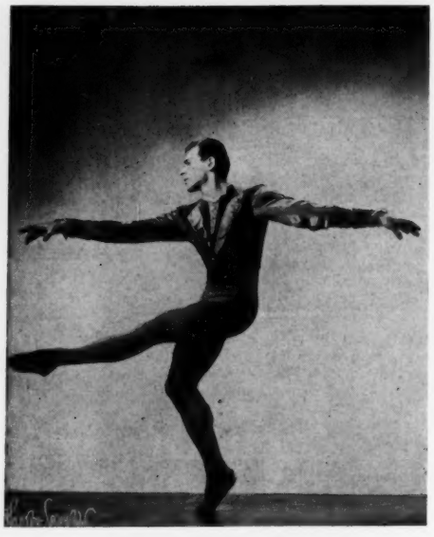
Norman Dello Joio has composed a score that is quite imaginative in spots and supplements some attractive dances, especially a duet between Kaye and Kriza. There is much stage business, and the audience liked the informal backstage feeling that was created. The cast liked it also. Michael Kidd and Janet Reed, the protagonists, squeezed the sentiment dry, and the many members of the company disported themselves like old troupers. Daniel Saidenberg conducted.

### Gift of the Magi Bows

When we turn to Semenoff's Gift of the Magi the absurdity of too great an emphasis on plot and props is seen. The musical parallel is very close. No matter how intriguing the program, it is as music that the piece eventually must be judged. Similarly, in ballet, no matter how intriguing the scenario, it must stand or fall on its qualities as a dance. We are not recommending ballets without a story, but pointing out that there must be a fusion, not a preponderance to one side. Ballet can exist without a plot, it cannot exist without dance.

Semenoff seems to have forgotten that. Using the familiar O. Henry story he has concentrated on its sentimental aspects, on the story alone, on the background effects—and quite neglected to provide for dance sequences. His conception is pompous, not in the best taste and is typical of the trend toward realism, color, acting, and the other prerequisites of the legitimate stage. Generally the closer ballet gets to the stage the poorer it is. It is not the dance's function to represent life pictorially. To represent emotion, yes; to represent moods and movements, yes; to represent specific situations minutely and realistically, no.

At the premiere, Lucas Foss conducted his own score. It is a thickly orchestrated, hectic affair that in no way assists the action on the stage or shows any insight into the mood of the situations. The leading roles were taken by John Kriza and Nora Kaye. Both did superb work, handicapped as they were by unimaginative choreography. Marjorie Tallchief, Diana Adams, Alpheus Koon, Stanley Herbertt and Muriel Bentley were others in the spectacle.



**ANDRÉ EGLEVSKY,**

**leading male dancer of Ballet Theatre, was seen in Helen of Troy on the opening night of the New York season, and in the new ballet, Graziana, scheduled for premiere Oct. 25. He also danced leading roles in Swan Lake with Alicia Markova, Princess Aurora, Pas de Deux, Spectre de la Rose, Graduation Ball, Giselle, Petrouchka, and Apollo. (Photo by Maurice Seymour.)**

### Robbins' Interplay Seen

The last of the trio is Jerome Robbins' Interplay, with music by Morton Gould, scenery by Oliver Smith and costumes by Irene Sharaff. It originally had been seen in Billy Rose's Concert Varieties. The title is derived from the interplay between classic ballet steps and modern jazzlike motions. Robbins has created a neat and entertaining little satire. He pokes fun at musical comedy with its old line dancers, at the typical classic ballerina, and at the traditional pas de deux. There is a blues section with some striking silhouette effects of people standing against the footlights, and he has arranged for a competition finale with plenty of fireworks.

It is an agreeable work all the way through, and Robbins handles his subject in a clever fashion. Gould's music is equally clever. Somewhat superficial, it nevertheless is finely balanced, experienced, straight to the point, and fills its purpose better than the more ambitious attempts of his younger colleagues. The composer was on the podium for the opening and shared many curtain calls with the cast, which consisted of Kriza, Rall, Alonso, Lang, Reed, Herman, Bentley and Sabo. All were in top form, the male dancers especially doing notable work. Lang's solo was spirited and technically flawless. He has a real flair for projecting humor and satire.

### Other Highlights

All the other ballets had been seen before. In several cases the casting was new. Kidd has taken Robbins' old role in Fancy Free. Fallis has replaced Hightower in Graduation Ball as the impulsive Junior Girl. Physically she does not provide the contrast with Janet Reed that Hightower did, and there is thus less of a comic effect. In Undertow, Lillian Lanese has stepped into Nana Gollner's part as Medusa. She is a strong dancer but a cold one, and cannot convey the spirit as Gollner did. And now that Hugh Laing has left the company for a Broadway show, John Kriza has taken the lead in Romeo and Juliet, and fills it with his usual polished manner.

Kriza, incidentally, has developed into one of the best male dancers before the public. He can handle classic and modern ballets with equal conviction, and has appeared somewhere in virtually every performance, even to the point of being over-worked. There is a sensitive, yet manly quality to his line, and technically he can do whatever is required of him.

Among things not easily forgotten was a superb performance of Dolin's reconstruction of the famous Pas de Quatre, danced by Markova, Kaye, Alonso and Reed under the baton of Mois Zlatin. Markova, of course, has been unapproachable in her special metier; her Giselle, Swan Lake and Sylphides are the height of classic ballet as we know it today. Young Tommy Rall, previously appearing only as a guest in Graduation Ball, is now to be seen in other works, such as Romeo and Juliet, Interplay, and Aurora. He has remarkable gifts, despite his present immaturity, and in a few years should be a finished artist.

Pillar of Fire was given its usual intense performance by Chase, Kaye, Laing, Reed and supporting members. The more it is seen the more it impresses as one of the great ballets of this generation. Princess Aurora made its reappearance; the leading parts were danced by Markova and Dolin, with Eglevsky and Alonso doing a brilliant Bluebird variation. Other old favorites were Bluebeard, with Maria Karnilova back in the cast after a long absence, and Spectre de la Rose, with Eglevsky and Alonso.

Four conductors shared the work. Antal Dorati, who started the season to help out, is no longer with the company. At present Mois Zlatin, Daniel Saidenberg and Jascha Horenstein divide the repertoire. There have been some fine performances, but the orchestral standard is not as consistently high as one might wish.

The corps de ballet has been doing steady work, and most of the solo dancing has been of a superior order. Eglevsky and Dolin have been concentrating on the classic repertoire; Kriza does everything; Laing, Kidd and Lang specialize in the modern works. Among the women there is an imposing array of strength, what with Markova, Alonso, Reed, Kaye, Fallis and Eckl. Marjorie Tallchief has been steadily coming up. Although a clean technician, her line and characterizations are not yet of top rank. Up to now, all considered, the season has been one of steady, meritorious performances, with now and then some dull goings on and now and then one that is inspired, which is as good an average as one can find today.

### Dance News

November is a busy month at La Meri's Dance Theater. Two premieres are scheduled—Salome's Dance to music of Richard Strauss in which La Meri interprets the Biblical character and Italy Long Ago, a first choreographic venture by Renato Magni. Costumes and stage setting for La Meri's work are by Carlos. Swan Lake and Latin-American dances will also be seen.

On Oct. 13 La Meri and her ensemble appeared on the Students' Dance Recital series at the Central High School of Needle Trades, and on Oct. 23 Ted Shawn was the guest artist at the Ethnologic Dance Center. . . .

Arthur Mahoney and Thalia Mara, in addition to teaching in their Carnegie Hall studio are taking part in Shootin' Star, a new musical based on the life of Billy the Kid. Mr. Mahoney is the choreographer and both of the dancers are to be featured. . . . Nimura is dance and technical director for the Lute Song, a Broadway show going into rehearsal in Nov. . . . Martha Graham will begin her first coast-to-coast tour under S. Hurok's direction late this fall. Miss Graham will appear with her company of dancers and with an orchestra under the direction of Louis Horst.

Noami Aleh Leaf, Palestine-born dancer, has signed an exclusive contract with W. Colston Leigh's Bureau. She began her tour with a concert in Stamford, Conn., on Oct. 17. . . . An exhibition ballet class lesson was given by Vincenzo Celli at one of the regular Servicewomen's Tea Dances of the American Theatre Wing in the Roosevelt Grill recently.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# NEW YORK CONCERTS: The Deluge Begins

Leonard Bernstein proved his unquestioned ability for his task when on Oct. 8 he opened the season of the New York City Symphony at the City Center. With an ensemble, which for the most part was assembled and molded by him in unbelievably short time into a well-disciplined unity, he played Copland's Outdoor Overture, Shostakovich's First Symphony and Brahms' Second Symphony.

Copland's work, healthy as it is, came off in all its natural freshness. Shostakovich's First was interpreted so as to bring out its dramatic and lyric points, its orchestral brilliancy. Brahms' Second, posing the greatest problems, experienced a performance which, though sometimes open to certain improvement as to balance and beauty of tone, still had a thrilling quality in its immediate approach and its well organized outline. The hall was sold out, and certainly will continue to be in the future for these concerts. H. W. L.

**Kabalevsky Concerto at Philharmonic**

Under Artur Rodzinski, on Oct. 11, the Philharmonic Orchestra concert at Carnegie Hall brought the first concert performance of Kabalevsky's Piano Concerto in G minor, No. 2. Nadia Reisenberg was the soloist, mastering the difficult and showy work with her unfailing taste and outstanding virtuosity. The music itself is not highly distinguished. It keeps close relationship to Rachmaninoff but lacks that composer's warmth. Quite conservative in general, Kabalevsky uses the contemporary idiom only as an adornment without integrating it fundamentally. The result is superficial brilliancy, and emptiness behind a glittering facade.

It is a matter of taste whether one likes the straightforward interpretation Mr. Rodzinski chose tonight. This reporter felt that all the inner values lacked voicing and that the reading did not plumb the depths. The Andante failed to register emotionally, and there was over-speedy tempo in the scherzo. The finale, too, had its faults. All in all, not one of Rodzinski's usually satisfactory readings. H. W. L.

The Sunday afternoon concert of the Philharmonic at Carnegie Hall, Oct. 14, had the same program as the series of the previous week, but with the addition of the Prelude to Lohengrin, in which the orchestra shone to exceptional advantage, as it did also in the merry Eulenspiegel music of Richard Strauss. Again Nadia Reisenberg's facile pianism could not make Kabalevsky's keyboard concerto into music of commanding importance. Rodzinski was the conductor. L. L.

**Rodzinski, Mahler and Milstein**

The concert of the Philharmonic Orchestra under Artur Rodzinski on Oct. 18, was a thoroughly happy event. The orchestra opened the evening in top form with Weber's Oberon Overture, which Rodzinski interpreted with real romantic feeling, not forgetting the strong dramatic impact. Then came the First Symphony by Mahler. Ever since its first hearing there have been those who admired Mahler's art and others who approached it with scepticism. Now the number of Mahler disciples is considerable, considering from the enthusiastic reception his work received this night. There was ample reason for rejoicing, for Rodzinski and his orchestra gave a reading which illumined the best features of this gigantic score. The lyric elements as well as the great dramatic passages were put over convincingly during the almost one hour of performance. The conductor and orchestra received an ovation.

After intermission Nathan Milstein played Tchaikovsky's Violin Concerto. There is nothing new to say about the artist's performance of the well known work, which Milstein had given often before. His beautiful, warm, singing tone, immaculate technic and excellent musicianship always are outstanding. Accompanied with finesse by the orchestra, he once more scored a triumph. H. W. L.

**Comedy on the Piano**

Henry L. Scott recitalled at Carnegie Hall Oct. 5, not at all in the orthodox manner. He calls himself a "pianist-humorist," and the fact that his specialty has a real following was proved by the exceptionally large audience which showed enthusiasm for everything he did. This consisted of parodies, imitations, pantomime, comical lecturing on counterpoint and on popular-song writing, arrangements of jazz and jive, playing on the piano with a lemon and a grapefruit ("Chopin in the Citrus Belt") and while wearing a huge pair of mittens. Interspersed with the funny episodes were Scott's serious performances of Liszt's Second Rhapsody, Scarlatti's Pastorale, and Chopin's C sharp minor Waltz, all done with facile technic, but some liberties of style and rhythm. His entertainment is unique and highly amusing. L. L.

Town Hall's afternoon recitalist on Oct. 5 was Bernice Reaser, pianist, in a list comprising music of Beethoven, Bach-Busoni, Chopin, Debussy, Scriabin, Boris Koutzen and Rachmaninoff. A talented performer, Miss Reaser was at her best in her vital and imaginative projection of the modern works. D. B.

Carolyn Palmer brought her gifts as a soprano to regale a Town Hall audience on Oct. 5. She revealed a voice of pleasant quality and good musicianship in numbers by Handel, Scarlatti, Vivaldi, Brahms, Faure, Debussy, Fourdrain, Edgar Stillman Kelley, Mrs. H. H. A. Beach, Wintter Watts and Frank La Forge. Paul Meyer supported her at the piano. D. B.

At the Metropolitan Opera House, S. Hurok presented the Original Don Cossack Chorus, Serge Jaroff, conductor, on Oct. 5 and 6. The well known choral ensemble earned warm applause for their colorful offerings of religious and secular music. Jaroff has perfect command of his singers and the "orchestral" effects which this choral group imitate in their vocal renditions were again admired. Russian concert numbers, folksongs and church hymns made up the bill. H. W. L.

Mildred Wimmer, soprano, offered a diversified program in her Town Hall recital, Oct. 6. Opening with the seldom-heard concert aria of Mendelssohn, Infelice! Gia dal mio squardro, the artist continued with three numbers from Der Arme Peter by Schumann. Two Schumann songs and two of Richard Strauss completed the lieder group. French compositions featured were Soupir, by Duparc; La Poussiere and La Pluie from Miarka, by Georges; Nocturne (des Cantilenes), by Poldowski, and Toute blanche, from Giamonda, by Février. Spanish and American songs ended the scheduled list. Miss Wimmer has decided assets of voice and interpretative ability, a studious and sincere attitude towards the music she sings. Ellmer Zoller, at the piano, was in top form, playing brilliant accompaniments. M. C.

**Accordion Society Heard**

If the shade of Johann Strauss had wandered into Carnegie Hall on Oct. 6, when the Symphony Accordion Society of Paterson, N. J. gave its second concert within a year before an audience that packed the auditorium, the apparition might have been amazed, but not at all censorious, to hear his own works and those of other noted composers, interpreted by 26 young accordionists, a pianist, a tympanist and a drummer. The pleasing orchestral effect the group achieved with the accordion media redounded greatly to the credit of Otto Sorosoto, the conductor and founder, for the coordination and musical flair with which the young musicians performed. In the first half, the program comprised works of Chopin, Dvorak, Wagner, Vieuxtemps, Grossman, and a composition by Mr. Sorosoto, The Waterbeetles. The second half was devoted to a Strauss Cycle. George Siegers, a gifted young accordionist, played solo in the Vieuxtemps Reverie, and Grossman's Czardas from The Ghost of the Warrior. W. A. T.

A piano program was given at Town Hall on Oct. 6 by Bruce Wendell, pianist, whose offerings included works by Mozart, Mendelssohn, Brahms, Beethoven and Chopin. Mr. Wendell has a clear, well coordinated technic which he makes the instrument of fine interpretative qualities. He was heartily applauded. D. B.

Andrew Watson, Negro tenor, was heard in a pleasant recital of classic and modern airs at Town Hall, Oct. 7, singing especially well the Handel and Schubert numbers. Mr. Watson displayed a voice which in basic quality is excellent. His diction was good in the several languages programmed and he has the faculty of projecting an agreeable mezzo-voce in interpretative effects which apparently were carefully designed. Debut nerves interfered to some extent with the singer's legato line, resulting in occasional unsteadiness of tone. But the general performance showed promise and sincere musicianship. Leon Pommers played musicianly accompaniments. M. C.

Oct. 7 brought to Town Hall Roslyn Karron, lyric soprano, in her first New York recital. A fairly light program of more or less familiar songs displayed the musicianship and pleasing tonal quality of the young singer. Miss Karron has promising interpretative ability, which was most effective in numbers requiring sustained phrasing. Her opening French group was outstanding in atmospheric values, particularly in the lovely Le Miroir by Ferrari. In the following German lieder, the singer seemed not entirely at ease. The recital closed with applauded groups of Russian, English and American compositions. Otto Herz was at the piano. M. C.

(*Continued on page* 18)


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# SILHOUETTES

By MARY CRAIG

PIA IGY

## Envoy from Rumania

Several years ago the Rumanian government decided to send an outstanding musician to represent the country's artistry in America. Pia Igy, prima donna of the Royal Opera House in Bucharest, was chosen, and arrived here for a six months' stay. The winner of voice prizes in the Bucharest and Paris Conservatories and lauded by music lovers and critics of Paris, Vienna, Berlin, Milan, Prague, Warsaw, Geneva, and other European capitals, Mme. Igy brought musicianship and charm to the American scene as her country's envoy.

One of her notable engagements in the U. S. was as soloist for the NBC Symphony Orchestra series under the direction of Dr. Frank Black, a coast-to-coast feature, also broadcast to Europe by short wave. Her programs in concert were especially devised to offer the songs of many lands, as the soprano speaks 24 languages.

When the visit-permit had expired and plans had been made for going home, the war came on and an extension was arranged. After the day of Pearl Harbor, Mme. Igy went to Detroit and commenced the arduous war work which has engaged much of her time during the past four years. Starting with the Rumanian colony as a nucleus, the singer organized a patriotic cosmopolitan group comprised of persons of 46 nationalities. Concerts during a War Bond drive brought $800,000; four concerts turned in $15,000 to the Red Cross. Mme. Igy, in addition, established the club, Friends of the Detroit Symphony Orchestra, which aroused the interest and co-operation of the students of the music schools. She became general chairman of this society. Foreign-language newspapers were enlisted and co-ordinated to give effective publicity for these various ventures. The Infantile Paralysis Fund was also sponsored, and, in the foreign colony alone, $12,000 was raised by two concerts.

In her recent appearances with the Boston Grand Opera Company, Pia Igy has made a successful return to the romantic lyric roles of the operatic stage. Singing the hapless heroine of Puccini's Madame Butterfly in the performances at Baltimore, Bridgeport, Springfield, Worcester and Boston, Mme. Igy has been enthusiastically received by audience and press.

## "The Law" Sings

Versatility in action and emergencies of innumerable kinds is a famed quality of New York's "finest" and has given to the press many front page stories. But it remained for young Patrolman Ian Cosman to walk out on the stage of a major opera house and add the lustre of successful operatic performance to the annals of the Police Force. And his achievement was not only an indication of talent and a gift for song. It took real courage.

One week before the debut of the tenor a storm of publicity broke, bringing reporters, feature writers, photographers—an advance challenge which might well have daunted a singer of wide and long experience When questioned about his reaction to the newspaper furor, Mr. Cosman said: "I admit I didn't sleep much that week. But there was nothing I could do about it. I had to go through with it and I could not afford to let them down; the people who had given me the chance."

Maestro Bellini, who has for several years guided Cosman's vocal training, added a word about the debut: "I did not wish it quite so soon," he said. "The boy has a beautiful quality of voice and has studied and worked hard. Do you realize that after standing on his feet ten hours during the day on patrol duty, he would come over, still enthusiastic and ready for a singing lesson? But a debut, 'No, not yet,' I said. Maybe I am too severe, but then one never knows what will take place until after the curtain goes up. In the case of Ian, I was wrong. After his first few minutes on stage, I turned to Mrs. Bellini and we nodded. The boy was good."

•

Ian Cosman, as one prima donna put it, is the answer to a tall soprano's prayer. He has height and the hard-trained slenderness so effective for the romantic roles of the lyric stage. In his singing he discloses a certain warmth of tonal quality and histrionic gifts which are possibly an inheritance from his Russian forebears. He also has a sort of Irish twist of the tongue, no doubt acquired by association with the lads of the Force.

Success in musical endeavors is not a new thing to Cosman. It all began when he was about three years old and he was permitted to trot along with his father to the neighborhood barber shop across the bridge in Brooklyn. There he heard singing and followed the sound right head first into the large horn of a gramophone! When pulled out by force, the child screamed and fought and later grieved so pathetically that gramaphone concerts became a *must* in the Cosman family. About 15 years later, as the fine voice commenced to appear, Cosman won a scholarship at the Brooklyn Music School. Soon after this the late Pasquale Amato auditioned the boy and gave him a scholarship at Louisiana State University.

Telling his own story, the singer said: "When I came back to New York, finances were not too good with my family; so, having passed part of my examination for police service, I applied for duty and received an appointment. I kept on singing, in an Episcopal choir, with the Police Glee Club, little concerts, anything I could get. One day a friend talked to Maestro Bellini about me and arranged for my first lesson."

"Which I will not soon forget," chuckled the latter, picking up the thread. "He arrived in uniform. A scared, popeyed elevator boy brought him up. And the first thing Cosman did was to take out his gun and lay it on the piano. I didn't make one correction, I didn't argue. I was nervous!"

But the funniest happening of the memorable first session was when the elevator boy, quite worried, got up his courage, poked his head in the door, and asked: "What was it, Mr. Bellini? Are you in trouble?"

"That was only the first lesson," continued Cosman, laughing. "After that, this fellow got after me and it was plenty painful. I took a lot of punishment."

One day young Cosman went over to audition for Laszlo Halasz of the City Center Opera. The hearing lasted over an hour and after singing arias from Lucia, Tosca, Cavalleria, and other numbers, the tenor found himself with a contract and a date set for his debut as Turiddu. The rest of the story has been in the news headlines.

When asked how he felt on the great night, Cosman said: "I've always liked the part in Cavalleria, I liked the action because I could throw the women around on stage, whereas in real life I have to be so courteous! But with all the excitement going on around me, I felt as though a blizzard was revolving around my helpless head. When the orchestra opened up, however, I believe that moment was the most supremely thrilling of my life."

Mr. Cosman made a point of his gratitude to Mr. Halasz and the City Center group. "They are doing a magnificent job in training young singers and giving them a real opportunity to appear under the best auspices," he said. "People should know about this and give the City Center credit."

Letters of congratulation and a few "Who do you think you are?" ones have come to him—and several proposals of marriage. Being interested in everything that goes on, he naturally is enjoying his success, but his mind and heart are centered now, as previously, on learning how to be a great singer.

•

## Heavy Schedule for Davis

Ellabelle Davis, American Negro soprano, began her season here by singing the Star-Spangled Banner to open the final session of the New York Herald-Tribune Forum at the Waldorf-Astoria Hotel, on Oct. 31. A tour of the Eastern seaboard states occupies the artist until after the New Year. Her third New York recital takes place in Town Hall on Jan. 30. Miss Davis sang in Latin-America this summer, in Peru, Chile, Argentina, Brazil, Venezuela, Haiti, Trinidad, Cuba and Mexico.

**JUST BEFORE THE BATTLE.**

**New York Policeman Ian Cosman, tenor, who recently made his debut as Turiddu in Cavalleria Rusticana with the City Center Opera, tunes up the high tones for his teacher, Renato Bellini. (Ruth Orkin photo.)**

**DORIS DOREE,**

**young American soprano, who recently "stopped the show" at the City Center when substituting in the role of Floria Tosca at a few hours' notice and without rehearsal.**


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# Worcester's Festival Revives Memories

**WORCESTER FESTIVAL VIGNETTE.**
**Stella Roman, soprano, of the Metropolitan Opera, soloist on the opening night, receives congratulations from (left to right) Philip B. Heywood, vice-president of the Worcester County Musical Association; Harry C. Coley, president of the Association; Eugene Ormandy, conductor of the Philadelphia Orchestra, and Walter Howe, music director of the Festival and conductor of the chorus.**

By JULES WOLFFERS

BOSTON.—Time was, we are told, when choral singing was the main attraction at the Worcester Festival, with soloists and orchestra serving as important but none the less subsidiary auxiliaries. There is little doubt that the balance has shifted in recent years. Nowadays it is orchestra and soloists first, with the chorus lagging somewhat behind. As to the festival, this was the 86th time it has been given (Oct. 8 to 13), which makes it one of the oldest musical going concerns in the country. But whether or not it has an authentic point of focus might be debated at some length.

There is not the slightest argument about the excellence and spirited performance of the Philadelphia Orchestra, which, under Ormandy, and after a somewhat faltering start in the early concerts, ended in a virtuosic blaze of glory with a purely symphonic program—the Bach-Ormandy Toccata in C major; the Beethoven Emperor Concerto, and the Brahms First Symphony. Rudolf Serkin was the soloist in a memorable and great performance.

**Orchestra "Spotty"**

But there is nothing spirited about the orchestra when Walter Howe, Musical Director of the Festival, takes over to conduct works for chorus and orchestra. At once the Philadelphians lapse into a musical coma which sometimes extends into the ranks behind. This is so obvious that even the local press, which after all must exercise some discretion when it comes to stepping on toes, has delicately and with the greatest circumspection, suggested that perhaps the Philadelphians play a little better under their regular leader!

At any rate, this can be said for the Philadelphians—they did a generally fine job, especially when one considers how early it is in the season. If the works chosen were of a routine nature, that perhaps is practical wisdom of high order. Who knows, indeed, if the hinterland would even welcome compositions somewhat off the beaten path? Let us leave out entirely the question of programming one or two of the more significant contemporary writers. This would require rehearsals.

Coming to the Festival Chorus, an aggregation of some 500 earnest and dutiful singers, one could say a lot of nice things. Yet it has seemed in the last few years that, while good work is often done, it is sometimes lavished on pieces pleasant enough but decidedly of second rank. Presumably the chorus rehearses all year. If it doesn't, it ought to. Why, then, program anything but the finest masterpieces together with one or two of the more significant and representative modern works? The trivial and second rate should have no place in the programs of a festival which has pretensions of any sort. If not prepared to do first-class works in a first-class manner, it will simply have to step out of first-class rank.

The distinguished soloists were invariably well received. Dorothy Maynor was soloist at "Artist's Night"; Stella Roman, soprano, was featured on the opening program; and joined Jean Watson, Donald Dame, Lansing Hatfield and the chorus for Rossini's Stabat Mater. Serkin's contribution has already been referred to.

Attendance, on the whole, was good, but there were empty seats from time to time. This is surprising in some respects. Perhaps a better job of interesting some of Worcester's many racial groups might be done to good advantage.

At a Concert for Young People, Norman S. Shirk was narrator in Prokofieff's Peter and the Wolf, and Edna Phillips was the solo harpist in Paul White's Sea Chanty, with Alexander Hilsberg as conductor and commentator.

## BOSTON

BOSTON.—Beginning the Sibelius cycle which Serge Koussevitzky is giving this season in honor of the Finnish composer's 80th birthday, the Boston Symphony played two early works to capacity audiences at the second concert of the Friday-Saturday subscription series. The Swan of Tuonela and the Symphony No. 1 received readings that extracted every shade of emotional intensity from the expressive Legend and the action-packed Symphonic work. It is easy to see why many consider the Boston leader the greatest interpreter of Sibelius.

**Martinu World Premiere**

First part of this program was given over to the Mozart Idomeneo Overture, and the world premiere of Martinu's new Symphony No. 3. The new work is ingratiating and has considerable interesting melodic material. Throughout the three movements, the main melodic flow is punctuated by all sorts of pleasant little clucks, chirpings, and other odd little sounds coming from all sections of the orchestra with the triangle not excepted. Mr. Martinu is the only living composer who can transform the triangle into a solo instrument, a fact he has demonstrated before. But there is no doubt that the Czechoslovakian composer knows his orchestra, and that he has something worthwhile to say. Several of his most interesting effects defy tonal analysis on first hearing. The once conservative Boston audience showed its progress by evincing a mild sort of approval. The composer was present and appeared several times in response to the cordial applause.

The opening program of the Monday series of six concerts listed the Haydn "Surprise" Symphony, Prokofieff's Second Suite from his Romeo and Juliet Ballet, and the Brahms Second Symphony. Dr. Koussevitzky and his men gave the hearers something to cheer about. Sparkle and brilliance marked

(*Continued on page 20*)

*The Dr. D. C. Dounis photograph on the Front Cover is by Halsman, N. Y. C.*


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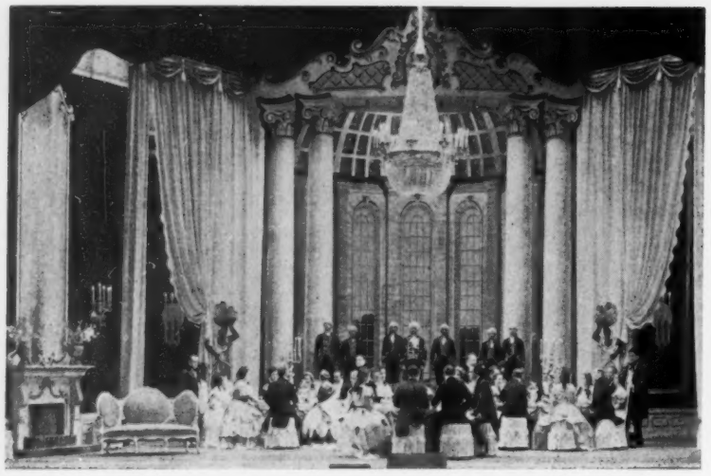
# CHICAGO: Opera, Orchestra Midwest Attractions



**TRAVIATA AT THE CHICAGO OPERA.**
**First act scene from the company's presentation of the Verdi work, which is being given at the Saturday matinee on Nov. 3 and on Friday night, Nov. 10, with Bidu Sayao as Violetta, Mario Berini as the Chevalier, and Richard Bonelli as the elder Des Grieux.**

By ELSA BOROWSKI

CHICAGO.—Launching their respective series of performances within four days of one another, the Chicago Symphony and the Chicago Opera added momentum to the official music season, which had begun already in late September with the Ballet Russe de Monte Carlo.

The Orchestra made its bow on Oct. 4, two weeks earlier than usual because of a mid-season tour planned for January. The first concert disclosed interesting improvements and developments, of which the additional personnel of 12 is the most significant. There is no doubt that the weight and substance of orchestral tone are enormously improved, especially in the string sections, which give a much needed balance with the wood-wind and the brass. Acoustically speaking, Orchestra Hall has always presented problems—which may have have been one of the reasons for the many emendations made by the late Frederick Stock to standard orchestrations.

The first program, conducted by Désiré Defauw, was designed as a victory concert and began with the national anthems of China, France, Russia, Great Britain and the United States, which were followed by a first performance in America of Miaskowsky's Homage Overture, written in celebration of Stalin's 60th birthday, in 1939. Well made, but not particularly striking in thematic material, it was succeeded by Elgar's overture Cockaigne, to which Defauw and his players gave an entrancingly colorful performance, with all the evidences of expert rehearsal and technical control. Ernest Schelling's Victory Ball well befit the occasion and was projected with sure dramatic instinct. The Eroica, which closed the program was, with the exception of the opening movement, which lost stature by reason of its quick tempo, impressively conceived.

The second concert, also led by Defauw, was dedicated to the music of Brahms, with Kerstin Thorborg, contralto, as soloist. Beginning with the Tragic Overture, which was given a dramatically powerful reading by the conductor, the program then presented Miss Thorborg in three songs, with orchestral accompaniment: Auf dem Kirchofe, Immer Leiser wird mein Schlummer and Der Schmied. These Miss Thorborg sang with penetrative understanding of both text and music. The composer's seldom heard Rhapsodie for contralto, male chorus and orchestra, began the second half of the program, in which Miss Thorborg's beautiful voice and sensitive grasp of the musical requirements of the score were reinforced by the praiseworthy singing of Theodore Lam's United German Male Choruses, and the orchestra. In the C minor Symphony, which came at the end, Defauw did not quite attain the high level of last season's performance. Although there were moments of great beauty, the symphony as a whole lacked dramatic impact and the demanded tension of its architectural design.

### Chicago Opera Opens

With a large and gala audience in attendance, the Chicago Opera Company began its season Oct. 8 with a performance of Massenet's Manon. Bidu Sayao, the chief protagonist, was sheer delight, vocally and histrionically, as she met all the exactions of style and sang the part with intuitive charm and grace. Armand Tokatyan was somewhat miscast as the Chevalier, for his is not the voice suited to the persuasive subleties of Massenet's music. Richard Bonelli, the Lescaut, sang admirably, although his impersonation was protective and tender, rather than otherwise. Nicola Moscona was a dignified and satisfactory Comte de Grieux, and Stefan Kozakevich gave point and credibility to the role of de Bretigny, besides singing it with distinction. The sprightly trio, Pousette, Javotte and Rosette were deftly projected by Carole Stafford, Patsy Pataskv and Inge Manski, respectively. The production in general was an effective one, well rehearsed as to action, chorus and orchestra. The restored material in the Cours de la Reine scene added greatly to the continuity of the tale, although it lengthened the performance appreciably. Fausto Cleva, General Musical Director of the company, conducted and is to be commended on the excellence of his reading.

Rigoletto introduced two new singers to Chicago—Elvira Helal, as Gilda, and John Brook McCormack, as the Duke. Two debuts the same evening is perhaps a hazardous undertaking for any performance taken as a whole, for a certain amount of "nerves" are always in evidence on these occasions. However, both singers showed promise—Miss Helal, with a lyric voice of frequently beautiful quality, and McCormack, whose good stage presence is coupled with a voice that needs only to be strengthened in its upper register to assure him a fine future. Lawrence Tibbett gave his usual gripping impersonation of Rigoletto, an interpretation replete with imaginative force and pathos. Virgilio Lazzari was an admirable Sparafucile, and Rosalind Nadell sang and acted the part of Maddelena most convincingly. Fausto Cleva conducted.

Il Trovatore served to present Selma Kaye as Leonora. Although not in her best voice, the singer's great gifts were in no measure obscured, so generously is she endowed with dramatic instinct, amplitude of volume and intuitive realization of the grand style. Kurt Baum sang the part of Manrico excellently, with greater vocal freedom than he has ever disclosed hitherto in Chicago. Leonard Warren's superb baritone served well the music allowed to the Count di Luna, and Margery Mayer was a satisfying Azucena. Lazzari made much of Ferrando's aria in the opening scene. Nicholas Rescigno, a conductor new to Chicago, showed no little talent in his initial appearances.

Gladys Swarthout, whose vivid portrayal of Carmen, is well established as a striking impersonation, unfortunately suffered cruel conditions at the first Saturday matinee of the season. Obviously a thrown together performance, without benefit of adequate stage rehearsal, circumstances were not improved by Cleva's laggardly tempi, which deprived the opera of all semblance of its native style. Nor were matters improved by giving the role of Don Jose to Giovanni Martinelli, whose great and honorable past cannot entirely redeem the present. Time does not stand still for even the finest artists. The Toreador of Bonelli made an excellent impression, but Miss Helal as Micaela was too timid vocally to achieve much success.

The evening performance of Tosca not only served Cleva to better purpose as conductor, but gave to Armand Tokatyan a more advantageous opportunity to show his ability than his opening night appearance in Manon. Zinka Milanov sang the title role with her familiar distinguished vocalism, and the Scarpia of Alexander Sved remains a powerful projection of malignant evil. Stefan Kozakevich brought to life the part of Angelotti, the hunted prisoner, and Vittorrio Trevisan revealed a masterly bit in the part of the Sacristan.

Rossini's Barber of Seville was one of the best performances thus far in the

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**FILLS MANY ROLES.**

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season. Josephine Antoine, whose stature as a coloratura has grown so immeasurably in the last few seasons, gave a virtuoso account of the bravura exactions in the role of Rosina, and she was a sparkling and mischevous actress as well. John Brownlee, a captivating Figaro, deserves special praise for his diction. Nino Martini, as Count Almaviva, found his stride after the florid complexities of the first act were out of the way and the two veterans, Lazzari and Trevisan, as Basilio and Dr. Bartolo, respectively, provoked much mirth with their drolleries. Rescigno conducted musically, albeit sometimes injudiciously in the matter of orchestral sonorities.

### Grace Moore in Recital

Grace Moore made her annual recital appearance at Orchestra Hall under the management of Harry Zelzer. Obviously handicapped by a cold, she nevertheless reaped the enthusiastic applause of a large and admiring audience in a program which included works by Sullivan, Quilter, Buzzi-Peccia, Berlioz, Pierné, Debussy, Medtner, Puccini, de Falla, etc. Oscar Kosches was the accompanist.

### Woman's Symphony Orchestra Begins Series

Appearance in the first of a series of three concerts, the Woman's Symphony Orchestra, ably directed by Jerzy Bojanowski, was heard at Orchestra Hall, with George Czaplicki, baritone, officiating as soloist. Respighi's transcription of Bach's D major Prelude and Fugue, which began the program, proved beyond the technical reach of the performers, who became cumulatively more expert as the concert proceeded with Pedro Sanjuan's Liturgia Negra and the Little Suite by Pick-Mangiagalli—the latter exceptionally well played. Czaplicki, another sufferer of the season's crop of colds, nevertheless had resonance of voice to spare for Verdi's aria Eri Tu and The Man in White, lengthy work for solo voice and orchestra by Bojanowski, plus a number of encores.

### Raisa-Rimini Artist Students

Something of a record was achieved with the appearance of three artist students of the Raisa-Rimini studios, in a recent performance of Carmen at the Eighth Street Theatre, under the direction of William Fantozzi. Lois Gentile sang the title role, George Tozzi was the Escamillo and Flora Palma the Micaela of the cast. A review appears elsewhere in these columns.

### Lila La Motte Resumes Professional Career

After an absence of two years, Lila La Motte has resumed her active career as teacher and dramatic artist. Well known as a gifted monologist, she has appeared extensively throughout the country in dramatic recitals, presenting character sketches and programs of poetry.

### Alexander Aster on Tour

Alexander Aster, whose excellent accompaniments are justly in demand, is touring the middle and northwest states, collaborating with Grace Moore in recital. Later he will cover the same territory as accompanist to Richard Bonelli.

### Harry Sukman in Many Radio Broadcasts

Harry Sukman, brilliant young American pianist, has given numerous radio performances over the WGN Mutual Network within the last year. He has been heard in three major piano works with the Philharmonic Orchestra, conducted by Henry Weber—the D minor Concerto by Mozart, Rachmaninoff's Second Concerto for piano and Rhapsody on a Theme by Paganini. Sukman has also performed the entire catalogue of Gershwin works for piano, with and without orchestra.

### Sonia Sharnova Appears at Benefit

Sonia Sharnova, nationally known contralto, appeared at the benefit for the Jewish Children in Europe at the Kozminsky school, singing Handel's aria, Father in Heaven, Fear Not Ye, by Dudley Buck, and Schubert's Dem Unendlichen.

### Rhea Shelters Touring with Vivian Della Chiesa

Expert accompaniments will be provided by Rhea Shelters on the impending concert tour of Vivian Della Chiesa throughout California and western Canada.

### American Pianist Wins Acclaim

Elizabeth Travis, young American pianist, made an important contribution to the concert season when she appeared in recital recently under the management of Howard R. Will. This finely gifted musician is equipped with intellect, technic and temperament, which enabled her to disclose maturity of conception throughout the recital. The interesting program opened with two first performances by Fuleihan, followed by Beethoven's Sonata Opus 10, No. 3, the Symphonic Studies of Schumann, and works of Chopin, Liszt, and Delibes-Dohnanyi. Several encores were played in response to the enthusiastic audience.

### Fantozzi Conducts Mid-West Opera Company in Carmen

William Fantozzi opened the season of the Mid-West Opera Co. at the Eighth Street Theatre, with a performance of Carmen. So contagious was Fantozzi's virile and spirited reading of the overture that the capacity audience seemed immediately transported—an atmosphere which was sustained throughout the performance. Lois Gentile sang the title role with conviction, displaying a beautiful voice and an innate sense of the theatre. Contributing importantly to her success was the excellent training vocally and dramatically, which obviously she had been given. George Tozzi received enthusiastic response to his talent shown in the portrayal of Escamillo. The part of Don Jose was sung by David Johnson, who has a voice of considerable beauty, combined with definite operator flair. Among other valuable members of the cast were Ilma Bayle, well known opera singer, Flora Palma, Dorothy Linden, James Baird, Roger Beide and Robert Farral.

### Adeline Zach in Song Recital

The song recital of Adeline Zach, mezzo-soprano, an artist-student of Alexander Natukin, brought a large audience to Kimball Hall. Miss Zach has a voice of true mezzo quality, which will gain with further development. She sang with poise and refinement a program including works by Italian, German, French and American composers. The capable pianist, Alveah Kogan, provided sensitive accompaniments.

D. D.

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# LOS ANGELES

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

The musical doldrums preceding the more or less official opening of the season by the opera were stirred by only a few recital breezes. Among them was the appearance of pianist Mae Gilbert Reese in the Biltmore Music Room on Oct. 12, in a conservative but admirably played program that ranged from Gluck and Mozart to Griffes and Toch. Beethoven's "Appassionata" Sonata was the highlight, executed with technical security and tonal appeal.

Pianists Raymond McFeeters' recital brought an enthusiastic audience to the Assistance League Playhouse, Oct. 16, and again displayed the artist's warm, sensitive tone and digital dexterity. He was at his best in the moderns, which included Ravel's Valses Nobles et Sentimentales and the formidable Toccata, Ireland's repetitious Chelsea Reach, Grainger's shimmering Tribute to Foster and Farwell's jolly Sourwood Mountain.

Sigma Alpha Iota presented Lillian Steuber in piano recital Oct. 5 in Hancock Auditorium and the auditors were rewarded by brilliant playing and interpretative finesse, especially in four Debussy Preludes and Albeniz' Evocation and Triana. A Chopin group consisted of six Etudes and the F-minor Fantasia, preceded by a well delivered G-minor Sonata of Schumann.

### Stage Fare

The Ice Follies opened its 10th anniversary season in Pan-Pacific Auditorium and was most intriguing in a series of very lovely ensembles, augmented by a number of ingenious mechanical devices, and the graceful ice art of Roy Shipstad and Evelyn Chandler.

Victor Herbert's creakily ancient The Only Girl had a revival in the Biltmore Theatre, starting Oct. 8, which was more in the nature of a disinterment. The cast was a half step beyond amateur status. Christina Carroll showed some pleasing tones, but lacked in both acting and stage presence. James Dale could act, but lacked singing voice. The rest were somewhere in between, except for Richard Dennis and Robert A. Paquin, who handled their roles competently and professionally. Cecil Jefferson Stewart conducted satisfactorily.

### Chamber List

The Evenings on the Roof group offered a well received chamber music evening at the Wilshire Ebell Theater, Oct. 15. Mozart's E-flat Trio for piano, clarinet and viola was efficiently played by Shibley Boyes, Kalman Bloch and Abraham Weiss, while David Frisina and Kurt Reher gave a skillful reading of the Kodaly Duo for violin and 'cello. The Beethoven Septet and a Trio were also programmed.

### Hollywood Jottings

Musical Director Alfred Wallenstein will lead the Philharmonic Orchestra in 17 Thursday night and Friday afternoon concert pairs, beginning Nov. 15, and the orchestra's 27th season is already a sell-out, according to Manager Wilfrid Davis.

In addition there will be 13 Saturday morning concerts for school children and concerts in 13 Southern California cities for a total of 86 concerts in 20 weeks.

The first Los Angeles hearing of Shostakovich's Second Piano Sonata will be given by Helena Lewyn, concert pianist and teacher, when she is presented at the Wilshire Ebell Theatre in April by the Behymer Artist Bureau. She was a soloist in the Hollywood Bowl earlier this year.

Composer Richard Hageman is an ardent devotee of the races. Seen at Hollywood Park, he confessed that his biggest worry of the Fall season was that he might have to work on the day of the running of the Gold Cup.

Louis Kaufman, American violinist, now in California, gave a joint recital with Vivian della Chiesa at the Oakland Forum on Oct. 18, played at the San Francisco Stage Door Canteen the following day, and, Oct. 20, at the Presidio of Monterey for several thousand servicemen about to be sent overseas for occupation duty. He also was heard in the Naval hospitals of the region during that weekend.

**SALUDOS, AMIGOS!**
**Ernesto Lecuona, Cuban composer (right) congratulates Paul Lavalle, composer-conductor, who was awarded a citation by the Colombian Government for his aid in cultural interchange of Inter-American Affairs. Lecuona stopped off in New York en route from Cuba to Hollywood, where he will write the score of a 20th Century-Fox musical production with a Costa Rican background.**

Santa Monica will revive the St. Cecilia Festival on Nov. 17 and 18, with a continuous musical program presented from 10 a. m. to 10 p. m. each day. The Festival began in France in the 16th century.

Artur Rubinstein has completed his piano recordings for Republic's Frank Borzage production, Concerto, and departed for his Fall concert tour, which will conclude with an appearance with the Los Angeles Philharmonic Orchestra on Dec. 27 and 28.

# Opera at N. Y. City Center

Brenda Lewis sang Marguerite in Faust at the City Center company's first performance of this work for the season, Oct. 5, appearing in place of Dorothy Sarnoff, indisposed. Her sympathetic, warm-colored voice was generally revealed to advantage, and her acting was pleasing. Eugene Conley scored in the title role, with a particularly fine Salut, Demeure, and generally free and full tone production. The Mephistopheles of George Doubrovsky was a towering, vigorous interpretation, with substantial vocal endowment. The Valentin of Daniel Duno was particularly virile and movingly sung. Louise Bernhardt was an adept and effective Siebel. Marthe had a strong interpretation by Enid Szantho, while Nathan Newman was the Wagner. The chorus, a little tentative in the music, strove to attain realism in its acting. The conducting of Jean Morel was a careful, musicianly reading.

R. M. K.

### Gypsy Baron Returns

Strauss' Gypsy Baron came back to the City Center Opera repertoire on Oct. 6. The lilting score had its perennial charm, the principals were good-looking and vocally capable, the stage settings were interesting and reminiscent of a Hungarian peasant shoppe. The Anglicized libretto was the low point of the performance—never rising above "My boy, you'll be a *pig* success," and other subtle witticisms. A sold-out house applauded Julius Rudel, conductor, and the cast made up of Gordon Dilworth, Enid Szantho, Brenda Lewis, George Lipton, Helen George, Nathaniel Sprinzena, Hubert Norville and Grant Garnell. Leopold Sachse was the stage director, Carl Randall the ballet choreographer.

M. L. S.

### Flying Dutchman with Stoska

The season's first performance of The Flying Dutchman at City Center was well received by a demonstrative audience. Frederick Destal, in the name role, repeated dramatic effects of last year's production. New to the cast were Gean Greenfield, singing a full-voiced, moving Daland, and Giulio Gari, who as Erik, added to the favorable impressions already made in the City Center series.

Polnya Stoska, heard for the first time as Senta, showed much of the beauty and clarity of her notable voice. The long stretches of difficult singing proved somewhat taxing at moments, this being one of those peremptory assignments requiring youthful freshness of quality and also the weight of maturity to withstand the pull on the vocal apparatus. Miss Stoska should be commended for her achievement. A valiant and enthusiastic effort by chorus and orchestra, under the direction of Halasz, carried the vocally taxing score to a successful conclusion.

M. C.

### Freeda Cluff in N. Y. Recital

Freeda Cluff, soprano, presented a varied program of arias, lieder and songs in Carnegie Chamber Hall on Oct. 18, with Tibor Kozma assisting at the piano. Beethoven, Gluck, Schubert, Brahms, Tschaikowsky, Chausson, Debussy, Poulenc and Milhaud were represented, and there was an English group, including the first performance of Margaret Starr McLain's Song of the Plain Girl, as well as songs by Bloch, Samuel Barber, Randall Thompson and Marshall Kernochan. Miss Cluff has a pleasant voice, especially in the middle register, and she is a discerning musician. Her audience applauded warmly.

D. B.

# Manhattan Concert Calendar

**(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)**

Nov. 1. Philharmonic-Symphony, George Szell conducting, CH, E; Alice Eaton, pianist, TiH, E.

Nov. 2. Philharmonic-Symphony, Szell conducting, CH, A; Ricardo Odnoposoff, violinist, CH, E; Frank Sheridan, pianist, TH, E.

Nov. 3. Philharmonic-Symphony, Szell conducting, CH, E; Katherine Bacon, pianist, TH, A; Eddie Condon, jazz, TH, 5:30 p.m.; Lucie Bigelow Rosen, theremin recital, TH, E.

Nov. 4. Philharmonic-Symphony, Szell conducting, CH, A; Genevieve Rowe, soprano, TH, A; New Friends of Music (Budapest Quartet, Karin Branzell, contralto, Milton Katims, violist) TH, 5:30 p.m.; Reah Sadowsky, pianist, TH, E; Una Hadley, pianist, TiH, A; Vytautas Bacevicius, pianist, TiH, E.

Nov. 5. National Orchestral Association, CH, E; Stefan Sopkin, violinist, TH, E.

Nov. 6. Rose Goldblatt, pianist, TH, E.

Nov. 7. Daniel Ericourt, pianist, CH, E; Leo Smit, pianist, TH, E.

Nov. 8. Philharmonic-Symphony, Szell conducting, Claudio Arrau, pianist, soloist, CH, E; Madelyn Clifford, pianist, TiH, E.

Nov. 9. Philharmonic-Symphony, Szell conducting, Claudio Arrau, pianist, soloist, CH, A; Ray Lev, pianist, CH, E; Maxim Shapiro, pianist, TH, E.

Nov. 10. Philharmonic - Symphony, Szell conducting, CH, E; Grisha Goluboff, violinist, TH, A.

Nov. 11. Philharmonic - Symphony, Szell conducting, CH, Claudio Arrau, pianist, soloist, CH, A; Marian Anderson, contralto, CH, E; Tom Scott, folk singer, TH, A; New Friends of Music (Budapest Quartet, Luboshutz and Nemenoff, duo-pianists, William Primrose, violist) TH, 5:30 p.m.; Ella Flesch, soprano, TH, E; John Kirkpatrick, pianist, TiH, E.

Nov. 12. Gyorgy Sandor, pianist, CH, E; Rosalyn Tureck, pianist, TH, E.

Nov. 13. Miriam Solovieff, violinist, CH, E; George Walker, pianist, TH, E; Nana Lewis, soprano, TiH, E.

Nov. 14. Boston Symphony Orchestra, CH, E; Max Kotlarsky, pianist, TH, E.

Nov. 15. Philharmonic - Symphony, Rodzinski conducting, Robert Casadesus, pianist, soloist, CH, E; Miguel Angel, guitarist, TiH, E.

•

MONTREAL.—To Celebrate Allied victory, the Montreal Festivals on Oct. 12 in the Church of Notre Dame presented the noble music of Berlioz's Victory Te Deum. The performance was under the direction of Emil Cooper, who had directed the work in France, according to the tradition. There was a chorus of 600, in addition to an impressive military display, which was part of the work, the latter under the guidance of Major-General Renaud, D.O.C., Military Dist. 4.


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# SAN FRANCISCO OPERA HITS NEW "HIGH"

**THE MARSCHALLIN HAS A BUSY DAY.**

**Scene from Act I of Strauss' Der Rosenkavalier as staged by the San Francisco Opera Company. Left to right, Lorenzo Alvary as Baron Ochs, Lotte Lehmann as Princess Von Werdenberg, and Risë Stevens as Octavian masquerading as the servant maid. (Photo by R. Strohmeyer.)**

By ALFRED FRANKENSTEIN

SAN FRANCISCO.—New productions, important revivals, and the longest season ever attempted by the San Francisco Opera Company signalize the peace-time state of musical affairs in this community.

The new productions were Boris Godounoff and Ravel's L'Heure Espagnole, neither of which had previously been given by Gaetano Merola's company. The revivals were Tristan and Walkuere, which we have not heard since the departure of Kirsten Flagstad.

### A Thrilling Boris

Boris was perhaps the most triumphantly spectacular production the San Francisco Opera Company has ever achieved, thanks to the gorgeous new settings by Eugene B. Dunkel, the immensely expert stage direction of Armando Agnini, and the unparalleled musical greatness of Ezio Pinza in the title role. But Pinza was superbly seconded by all the rest of the huge cast, among whom one must single out Salvatore Baccaloni as Varlaam, Frederick Jagel as Dimitri, Lorenzo Alvary as Pimen, Alessio di Paolis as Shuisky, Vivian della Chiesa as Marina, Margaret Harshaw as the Nurse, Herta Glaz as Feodor, Claramae Turner as the Mistress of the Inn, and John Garris as the Simpleton. This is a large list, but it doesn't begin to give credit for the long series of striking characterizations in Moussorgsky's Shakespearean picture-gallery, nor does it account for the marvelous work of Kurt Herbert Adler's chorus or for George Sebastian's conducting.

The Wagner revivals starred Helen Traubel, whose great, crystal-clear and magnificently musical soprano had not previously been heard here in opera; Lauritz Melchoir, who remains the one and only Wagner tenor of the world; Herbert Janssen, the first really excellent Wagnerian baritone we have heard here since Schorr's first San Francisco season ten years ago; Lily Djanel, who had her first Wagnerian role in these parts as Sieglinde; and the above-mentioned Harshaw, Glaz and Alvary. William Steinberg conducted these operas to the last degree of Wagnerian perfection, but if possible he surpassed himself in Rosenkavlier.

Rosenkavalier and Boris were the kind of operatic productions people used to witness in Paris or Vienna or Milan, and then brag about having attended for years afterward in these benighted provinces. Risë Stevens matched Pinza's breath-taking Boris with an equally unbeatable Octavian, but she had serious competition for the top honors of the performance from Lotte Lehmann as the Marshallin, Eleanor Steber as Sophie and Alvary as Baron Ochs.

Alvary's rise from a singer of minor roles to an interpreter of major parts is one of the most important happenings of this season. New singers introduced to us so far, beside Steber and Janssen, are Nadine Conner, who made a hit as Musetta in La Boheme; Evelyn Corvello, who did likewise as Olympia in The Tales of Hoffmann; and Frances Castellani, Robert Mills, and Herbert Nystrom, who have contributed impressively in various small assignments. Hilde Reggiani remains to make her local debut as Rosina in The Barber. I have inadvertently omitted mention of Mack Harrell, who did particularly well as Silvio in Pagliacci and as the police officer in Rosenkavalier.

### Further Highlights

Familiar but invariably acceptable highlights of the season included Raoul Jobin's superb singing as Don Jose, Hoffmann and Canio; Licia Albanese's thrilling performances in the principal soprano roles of Traviati, Goheme, and Pagliacci; Djanel as Giulietta in Hoffmann; Charles Kullman as one of the best Turiddus it has ever been my pleasure to hear; and Francesco Valentino as the very finest Tonio.

The season was half over at the time of writing. The team of Pons and Peerce were to ring in Lucia and Rigoletto, and other important productions scheduled were Don Giovanni with Pinza; The Barber of Seville with Reggiani and Bruno Landi; Salome and L'Heure Espagnole on a double bill, the former opera starring Lily Djanel; and Aida, with Stella Roman, Jagel, Harshaw, Ivan Petroff and Pinza.


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# N. Y. Concerts

(Continued on page 11)

The Scandinavian soprano, Margo Sederholm, made her debut in this country on Oct. 7 at the New York Times Hall. A program of varied songs and arias by Russian, German, Finnish, Norwegian and Italian composers were sung, mostly in the native tongues. The vocalist's voice is wide in range, though the quality is not always even. It was in the folk songs that Miss Sederholm's genuine warmth and tonal color was most evident. The audience applauded heartily and several encores were offered. Arpad Sandor was the accompanist.

A debutante of Oct. 7 was Gloria Greenberg, pianist, who appeared in Times Hall before a numerous and cordial audience. Bach, Beethoven, Brahms, Chopin, Kabalewsky, Debussy and Khatchaturian were represented on her program, which she played with innate, although not fully matured musicianship. Pianism of unusual promise is hers, both from the interpretative and technical standpoints, with indications of fine development to come. D. B.

Juanita Carter, soprano, at her Town Hall recital, Oct. 7, displayed a silvery lyric voice, in every way amenable to her musical intentions. She reminds in her best moments of Lotte Lehmann in her younger years, with whom she shares expert musicality and simplicity of production, basing her understanding renditions on perfect fusion of tone with the words of the song. After older classics she did a group of French songs by Debussy and Bruneau, in exquisite taste that revealed the full spirit of the compositions. A group of songs by Mary Howe, based on German poems of Goethe, were lovely additions to the interesting bill. Miss Carter's finished diction is another of her accomplishments. Two songs of Donaudy, in the classical Italian style, closed the official program, which was followed with encores, one of them Voyage a Paris by Poulenc, specially praiseworthy. H. W. L.

Natalie Haley, contralto, in her Town Hall debut on Oct. 9, revealed a voice of fine quality and natural flexibility, showing excellent schooling. In addition, she is graceful, personable on stage, and has the gift of pleasing her audience. Commencing with airs of Scarlatti and Bach, the artist continued with lieder by Hugo Wolf, Mahler and Brahms, in which she displayed some of the best work of the evening. The French group included songs by Franck, Debussy and Fontenailles, La Flute de Pan being the most effectively sung. The final English numbers were by Carpenter, Farwell, Golde and Castelnuovo-Tedesco. Alice Wightman played facile and sympathetic accompaniments. M. C.

One of the most significant of the younger violinists, Jacques Margolies, was heard at Carnegie Hall on Oct. 9, playing the Bach Partita in E minor, Prokofieff's Concerto No. 2 in G minor and that of Paganini-Wilhelmj in D (with the cadenza by Sauret), and Schubert's Sonata in D, Op. 137, No. 1. The former child prodigy revealed development in the various facets of artistry. His tone is broad and of limpid quality, his technic firm and sure. Some lapses in intonation were noted, however. Interpretatively, his best work was in the Prokofieff and Schubert scores. D. B.

### Petri's Recital

The technically skillful and musically sterling pianist, Egon Petri, gave high pleasure to a house full of listeners at Town Hall, Oct. 9. He is a player who approaches his task with utmost artistic veracity and thoughtfulness, and never descends to surface appeal of the mere virtuoso. Petri usually goes far afield to devise programs not in the conventional vein. On the present occasion he gave three of his own Bach transcriptions and one of Buxtehude; exhumed a very long and somewhat dry composition, Fantasia Contrapuntistica, by his teacher, Busoni, and ended with Rachmaninoff's Corelli Variations and Chopin's twelve Etudes, Opus 10. Everything was done in finely molded musical fashion and expert technical mastery. L. L.

Before a large audience, Stanley Fletcher, pianist, appeared at Town Hall, Oct. 10, in a Bach-Chopin program. Mr. Fletcher possesses a sound technic with a definite background of excellent musicianship, particularly demonstrated by his fluency of expression in the Chopin numbers. Of the Bach interpretations, the Chromatic Fantasy and Fugue was the most satisfactorily performed. The program also included Bach's Toccata in C Minor; Bach-Busoni, Two Choral Preludes; Chopin, F major and G minor Ballades, Nocturne in D Flat, five Etudes, G sharp minor, F major, E Flat major, C sharp minor, C minor, the A minor and G Flat major Waltzes, and the Polonaise in A Flat. W. A. T.

### Roland Hayes at Carnegie Hall

The distinguished Negro tenor, Roland Hayes, gave his only New York recital of the season, Oct. 12, at Carnegie Hall, before a warmly receptive audience. Time has dealt gently with Mr. Hayes' fine singing voice, and his interpretative powers are wholly delightful, with impeccable style, exquisite taste, and an admirable mezza-voce; all his music was presented with an ingratiating simplicity and restraint. These particular qualifications were finely demonstrated in Haydn's She Never Told Her Love, sung as an encore, and Erster Verlust of Schubert. Playing the entire program without sheet-music, Reginald Boardman's piano accompaniments were far above the average, not only in a sensitive and technical treatment, but as an example of complete and sympathetic unification between the singer and the accompanist. W. A. T.

### Leonard Rose's Solo Program

Leonard Rose, first cellist of the Philharmonic Orchestra, was heard in recital at Town Hall, Oct. 12, assisted at the piano by Leonid Hambro, who accompanied with taste but also with something of reticence. The program ran the gamut from virtuosity to real chamber music. Rose's beautiful, warm tone, faultless intonation, excellent bow-technic and unerring musicianship made this recital a complete pleasure. He started with Boccherini's Adagio and Allegro (Sonata No. 6) and played the Toccata by Frescobaldi-Cassado, Schumann's Concerto, Beethoven's Sonata in A major (done in real ensemble spirit), and smaller pieces by Bloch, Debussy, Hillemacher, Fauré, Ravel and Cassado. Encores followed. If any criticism is in order, one could suggest that Rose be not so chary of direct sentiment. Restraint is praiseworthy, but should not be employed to excess. H. W. L.

Robert Rudié, violinist, who had been heard last season in New York, appeared again at Town Hall on Oct. 13 in the afternoon. The artist opened with a Tartini-Kreisler Fugue in A, then played Beethoven's Kreutzer Sonata in a thoughtful, sensitive performance, with Vladimir Padwa as co-artist at the piano. Though his tone is not always of the utmost clarity, Mr. Rudié caught much of the drama inherent in the latter work. Later came the unaccompanied Bach Sonata No. 6, a first hearing of a modern-sounding Duo Concertante by Boris Koutzen, and a mixed group by Kabalevsky, Prokofieff-Grunes, three pieces by Mertina Rudié and the Wieniawski Scherzo-Tarantelle. More definiteness of conception in his interpretations and finesse would benefit his readings. Mr. Padwa's accompaniments were expeirenced but heavy-handed. The audience was enthusiastic. R. M. K.

### Marguerite Kozenn Gives Novelties

Marguerite Kozenn, soprano, in her Town Hall recital, Oct. 13, presented a program of unusual variety, the first part with classical songs by Handel, Haydn and Linley, a Schubert group (of which the dramatic Die Liebe hat gelogen clearly showed her ability for characterization), four songs from the Rococo Suite by Herman Zilcher for voice, violin, cello and piano. Stefan Frenkel (violin) and Ralph Oxman were the assisting artists, joining with Julius Chajes, who furnished the excellent accompaniments. Miss Kozenn's linguistic ability was given further proof when she sang five songs from different countries and each in its original language. Dvorak's Gipsy Song (Czech), Brediceanu's Flower Song (Roumanian), Kalomiris' The King's Song (Greek), Chajes' Adarim (Palestinian), and Jacques de Menasces' Gentils Gallans de France (Popular XV Century) are interesting additions to any singer's repertoire. With the final Monologue from Salome, by Richard Strauss, Miss Kozenn closed her exacting program. An appreciative audience asked for encores even during the first half and more at the end. H. W. L.

### Victor Borge Entertains

Victor Borge appeared at Carnegie Hall Oct. 13, assisted by a sizeable and unusually good orchestra. The house was filled to capacity, a tribute to Borge's popularity, won through his many appearances on the radio and at New York and out-of-town night clubs. He did many of his familiar routines and some new ones, interspersed with serious playing of the first movement of Grieg's Concerto, parts of Rachmaninoff's Second and Mendelssohn's in G minor, Chopin's C sharp minor Waltz and A flat Polonaise. He commands facile technic, many shades of tone, and correct sense of style, which he occasionally exaggerates purposely in the service of show-


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## NATIONAL GUILD of PIANO TEACHERS

### November Announcements

1. NEW MEMBERS of the Guild's National Membership Committee and the American College of Musicians include: **Donald Swarthout,** president of the National Association of Schools of Music; **Bruce Simonds,** Dean of the School of Music, Yale University; **Sigmund Spaeth,** musicologist. Among the concert pianists and teachers recently included are: **Sidney Foster, Harold Henry, Muriel Kerr, Carl Friedberg, Paulo Gallico, Isidor Philipp, David Saperton, Artur Schnabel** and **Sergei Tarnowsky.**

2. GUILD MEMBERS are requested to send notices of where and with whom they have studied the past summer. Also *report Scholarships* awarded their students either by colleges, universities, or conservatories, not later than *November 15th* to be published in the 1946 Guild Yearbook. Photos of Diploma and 5 (or more) Year National Winners must be in by this date.

3. 18,223 PIANO PUPILS of Guild Members who entered the 1945 National Piano Playing Auditions have become Charter Members of the *National Fraternity of Student Musicians,* sponsored by the Guild this fall, reports **Irl Allison,** Guild Founder and President.

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manship. His parodies, satires and spoken sallies, wittily sophisticated, were delivered with winning personality. The audience enjoyed itself hugely, and even the music critics laughed—a rare phenomenon. L. L.

Samuel Yaffe, who appeared in piano recital at Town Hall on Oct. 14, can be highly commended for his tone coloring and excellent technic but there was some lack of conviction and depth of understanding in his interpretations which failed to stir the emotions. His program included a first performance of Morris Mamorsky's The Silences of the Night, Tarantelle in B major, a composition of the pianist, and works of Chopin, Scriabin and Bach. W. A. T.

Edith Sewell, at Town Hall on Oct. 14 (afternoon) revealed a pleasing voice and musicanly interpretation in numbers of Beethoven, Schubert and Brahms, concluding with Negro spirituals. Miss Sewell's art is not fully matured, but holds promise. Her accompanist was Otto Herz, who supplied fine piano background. D. B.

Devora Nadworney, contralto, heard at Town Hall, Oct. 14, is first of all a musicianly and artistic singer. She made good use of a warm, mellow voice of adequate range and presented her selected material with taste. Commencing with the Handel arioso, Dank sei dir, Herr and the Fac ut portem from the Rossini Stabat Mater with organ accompaniments by Arthur Huntington, the artist continued with six beautifully sung lieder of Brahms. Miss Nadworney gave excellent delineations of romantic and modernistic compositions by Gretchaninoff, Rachmaninoff, Khreninkoff, Tchaikovsky and Shostakovich, whose Jealous Maid and Autumn were sung from MSS. There was a final group by Randall Thompson, Paul Bowles, John Alden Carpenter and Obradors, the Bowles work (An American Hero) being a premiere. Arpad Sandor was a fine accompanist. M. C.

**Ruth Posselt Plays**

With each succeeding recital, Ruth Posselt makes it clearer that she is one of America's ranking violinists. For her Town Hall recital of Oct. 16, she programmed Nardini's E minor concerto, selections by Hindemith, Prokofieff and Shostakovich, the Lekeu Sonata, the Villa Lobos Sonate-Fantaisie, "Désespérence," and a closing group of compositions by Achron, Levant, Lopatnikoff and Sarasate. Miss Posselt again demonstrated her clean technic and fine tone. Her intonation, save for a few lapses, was accurate; her insight into the music was sympathetic. In the concluding Sarasate selection she snapped a string but returned to finish with real virtuosity. Walter Hendl was at the piano and was in perfect accord throughout, demonstrating a neat example of pianistics in the Lekeu and Villa-Lobos works. R. K.

**Borovsky in Bach and Moderns**

Consummate musicianship and a technic of impeccable clarity and skill were revealed by Alexander Borovsky in his piano recital at Carnegie Hall on Oct. 16. The occasion was less brilliant in program content than in playing, the three Bach compositions and Beethoven Sonata making a weighty first group and the contemporary assortment—by Villa Lobos, Roy Harris, Edward Ballantine, Edward Burlingame Hill and Aaron Copland—not representative of the most important work of these composers. Prokofieff's Sonata in D minor, op. 14, performed with color and artistic vigor, was a highlight. He concluded with Chopin and Liszt scores. D. B.

Robert Kitain, Russian violinist, in Carnegie Hall recital on Oct. 17, played the Tartini-Kreisler Devil's Trill sonata, Mozart's A major Concerto, Caprice 24 by Paganini-Szymanowski as opening numbers. Kitain commands sweetness of tone and quite remarkable technic. His Tartini and Mozart had more virtuoso aspect than deep musical evaluation. Especially in the Mozart concerto there could have been more depth. The program continued with Debussy's Sonata. Here and in the ensuing contemporary pieces Kitain did his best playing. With his own transcription (a petite suite) from Prokofieff's Visions Fugitives and Chilena on themes of Paul Bowles, the recitalist proved thorough understanding of the idiomatic elements. Valentin Pavlovsky assisted on the piano. H. W. L.

Eleanor Fine, young American pianist, appeared in concert at Town Hall, Oct. 17, playing an ambitious and well-handled program which opened with Harold Bauer's arrangement of the first four movements of the E Major Suite by Handel, in which the artist scored with good tone and expressive delivery. The Beethoven A Flat Sonata was also presented with understanding and some expressive intensity. However, the effect was one of youthful promise rather than of complete depth. Miss Fine is original in her interpretative ideas and follows her own conception of integrity in her renditions. Some of her best work was done in the Chopin numbers, the Barcarolle and the G Minor Ballad, in which she displayed flexible and accurate technique. The Sonatine of Ravel carried the pianist into the modernistic field. A facile performance of the Tarantella of Liszt brought the concert to a close. M. C.

**Temerson in Gallic List**

Leon Temerson, French violinist, who was formerly concert master of the Orchestra Symphonique under Pierre Monteux in Paris, was heard in recital at Town Hall, Oct. 19. A superior musician, with consistently pleasant tone and unrestrained interpretative effects, throughout the evening he maintained a flowing line, rhythmic accuracy and admirable flexibility. The varying moods of the French and modern Latin schools found expressive and often brilliant execution. The program included Sonata No. 3, by Jean Marie Leclair, the 18th century French composer; Fauré's G minor Sonata; one of the Saudados do Brasil, by Milhaud; Rondo Variato, by Vittorio Rieti, and two dances by Claude Delvincourt. The Rondo Variato, which received its first hearing, has an intercasting melodic form. It is tuneful and is cleverly devised for expert performance. Arthur Balsam provided excellent pianistic accompaniments. M. C.

**Americana Series Opens**

A large audience was attracted to the opening of Town Hall's This Is Our Music Series on Oct. 19. Walter Hendl, the young conductor and organizer of the series, was present in the role of commentator. The Hargail Chorus, under the direction of Morris Gessell, performed in a most expert manner, with solo parts taken by James Edmonds, tenor, and Patricia Newman, soprano. The special guest for the occasion was the young ballad singer, Susan Reed, who sang about a dozen songs, accompanying herself on the zither and Irish harp. She was a delight in her effortless and informal style and her numbers were well chosen. The series will continue on consecutive Fridays through Nov. 23. R. K.


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# LONDON LAUNCHES SERIES

By HUGH LIVERSIDGE

LONDON.—The London Philharmonic Orchestra's Sunday afternoon series at the Stoll Theatre opened with Beecham as conductor. From the moment Sir Thomas entered in a stately procession of one, there was never any doubt about th eenthusiasm of the audience. Unfortunately the enthusiasm of present day British concert goers is not always a criterion of merit. The new and proletarian public which has arisen for music has as yet scant musical knowledge from which to form true critical standards.

Beecham displayed great vitality throughout the concert. His conducting seems rather more flexible and less angular than before, his extended wartime sojourn in the U. S. A. One noticed in John Barbirolli a similar galvanic vigor on his return from your country. What many of our British conductors need is a sojourn in U. S. A. This would, in all except the most hopeless cases, get rid of that wretched amateur artycrafty "Shall we have a little music—or shall we join the ladies?" type of attitude which, together with lack of rehearsal, is the bane of our concert life.

Borodin's Prince Igor overture had just that touch of barbaric flavor that it requires. Mozart's "Paris" Symphony showed Sir Thomas Beecham at his best. Sometimes this conductor is apt to over-polish Mozart, with the result that the music does not flow and lacks continuity. But on this occasion it was perfection. The old, firm Handel Beecham produced an opus called The Great Elopement. This is orchestrated boldly, yet in accord with Handel's character and contains excerpts from his works. The sensitive, artistic playing by the strings of Caro Amore should make many a self-important tenor blush—assuming that a certain type of tenor is so modest as to blush. Dvorak's Golden Spinning Wheel was, to this listener at least, far from heavenly, despite its length. The fine orchestral playing could not lessen the tedium. The Walk to the Paradise Garden by Delius was indeed a grateful experience. Berlioz's La Carnival Romain was a spirited affair but the strings lacked snap, resonance and bite. They have achieved mellow richness but one cannot play everything with an *mf "Kammer"* tone.

### Soviet Music List

Two popular concerts of Soviet Music by the Workers' Music Association under their conductor, the well-known composer, Alan Bush, convinced me again that modern Russian music is extremely conventional. Even the compositions of the much publicized Shostakovich are for the most part extremely conventional and—dare I say it?—late 19th century "bourgeois" in character. I should judge Kachaturyan and Kabalesky as the two most original modern Russian composers, although the latter's three choruses offered at the concerts under review were not particularly so. The two concerts were sponsored by Musical Culture (London Philharmonic Orchestra) and Boosey and Hawkes.

### New British Works

Constant Lambert, who conducted the New London Orchestra at the Cambridge Theatre, gave us two new works. His own Aubade Heroique is a masterly piece of writing. It expresses in telling terms the summer sunshine of 1940 and the dark shadow of the Luftwaffe. Alan Rawsthorne's Street Corner is a totally different type of work—cheerful and unpretentious. It really comprises a series of tuneful airs and would make ideal light after-dinner music entertainment. For the rest, Mozart's "Prague" Symphony showed lack of rehearsal and de Falla's Nights in the Gardens of Spain, with Harriet Cohen as soloist, has fared better than on this occasion.

Another Cambridge Theatre concert gave us the same orchestra with Fistoulari as conductor. Samuel Barber's Adagio for Strings has become a great favorite in Britain, and Fistoulari expressed it admirably. Orloff was the able soloist in that hardy annual, Tchaikovsky's No. 1 Piano Concerto. We have been given this work so often that I feel I could paraphrase one of the former Queens of England and say that "When I die, Tchaikovsky's Concerto will be graven on my heart!" Fistoulari also gave his welcome readings of Rossini's L'Italiana in Algeri Overture and Beethoven's 7th Symphony.

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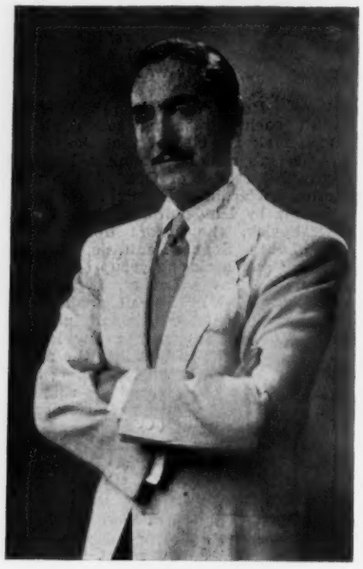
## Snowdon Rejoins Wagner

Edward W. Snowdon, an associate of Charles L. Wagner in concert, opera and radio management, has returned from a three and a half year leave of absence with the armed forces. A captain in the Signal Intelligence Service, Snowdon served with the Fifth Corps throughout the European campaign, winning the Bronze Star Medal and two citations for the Croix du Guerre from the French Government. Mr. Snowdon will handle new artists, radio bookings, advertising and publicity for the 36-year-old entertainment firm which Mr. Wagner established.

**DORIS FRERICHS,**
**pianist, will give recitals in Washington, D. C., Nov. 11; Louisville, Nov. 13 and 14; Boston, Dec. 9. On Dec. 16 she will play on the Treasury Hour of WNYC on the Mu Phi Epsilon Program. (Photo by James Abresch.)**



**LAWRENCE WHITE,**
**baritone, as Sharpless in Madame Butterfly, which with other roles he is singing on tour with the Boston Grand Opera Company. Mr. White's debut was made last season in a New York recital at Town Hall.**

# BOSTON

(*Continued from page* 13)

the first half and the Brahms opus received clear and forceful utterance.

### Recitals Launched

Boston's recital season was opened by a relative newcomer to the Hub's managerial field when Helen M. Canterbury presented the First Piano Quartet to a very large and receptive audience at Symphony Hall. The Messrs. Adan Garner, Vladimir Padwa, Edward Edson and Frank Mittler gave their hearers some good entertainment and lots of fun together with some real artistry in their varied Bach to Shostakovich list. Miss Canterbury can chalk up a real success for the opening of her selective series, which includes the Fisk Jubilee Singers, Karin Branzell, Teresita and Emilio Osta, Padwa in a solo recital and a variety of other attractions.

Over at Jordan Hall, Aaron Richmond presented two pianists on successive Sundays to open his recital activities. Klaus Goetze showed uncompromising musical intellectuality in a solid program of Bach, Schubert, Chopin and Poulenc, with a Busoni Toccata, listed as a Boston "first." Miklos Schwalb demonstrated that he is a pianist to be reckoned with as he traversed Bach-Busoni, Haydn, Chopin, Faure, Debussy, Kodaly, Bartok and Strauss-Von Dohnanyi with surety, intelligence, poise and good style.

Mr. Richmond's "Celebrity Series" this season includes Smeterlin, Platoff Cossacks, Malcuzynski, Tourel, American Ballad Singers, Melton, Serkin, Kreisler, Draper and Adler, Boris Goldovsky, Jaroff Cossacks, Harrell, Pinza, Munsel, Artur Rubinstein, Issac Stern, Piatigorsky, Arrau and Szigeti, and Brailowsky. Extra events will add Anderson, Heifetz, Budapest Quartet, Lehman, and the Trapps. The Indianapolis Symphony under Sevitzky will appear with Oscar Levant, and Dalies Frantz is scheduled for a solo recital.

In Symphony Hall, Roland Hayes was presented by Demeter Zachareff in a program notable for artistry and good taste. Reginald Boardman was a sensitive accompanist.

At the Gardner Museum, Harry Dubbs, violinist, with Leo Litwin, pianist, scored a success with an unusual program. The Zimbler String Quartet with Victor Polatschek, solo clarinet of the Boston Symphony Orchestra, opened the Brookline High School series of chamber music.

Arthur Fiedler opened his "Sunday at 4:30 concerts with enlarged orchestra.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Conductors, like other gentlemen, have no aversion to blondes, particularly when the golden girl is a fine artist—as in the case of 14-year-old Sondra Bianca, of whom Dr. Walter Damrosch said several years ago, "The most gifted child pianist since the prodigy Josef Hofmann."

Sondra has appeared with symphony orchestras (including, in one season, the New York Philharmonic, the NBC Symphony and the Radio City Music Hall Symphony), given recitals in the U. S. and Canada and played numerous radio and television programs. This full-fledged professional career is combined with her achievement of being the youngest student ever admitted to Hunter College. Favorite academic studies—history and philosophy; literary hobby—fiction writing. As for sports, Sondra is a good rider of either horse or bicycle; she skates, is an expert fisherman. All these interests call for a time budget, which she has worked out to allow six hours each day for piano practice.

Successful concert artists don't need a palmist to tell them where they'll be on a given day. For instance, Sondra already knows that she will spend this summer in an introductory Latin-American tour, with concerts in Mexico and Guatemala. Besides her brilliant musicianship, and the blonde locks so admired by Latins, she has a third important asset—unlike many visitors from *America del Norte,* she can speak Spanish.

## DETROIT

By AUGUST MAEKELBERGHE

DETROIT.—Grace Moore opened the Detroit Grand Opera season, presented by the Philadelphia La Scala Opera Company, Oct. 1, when she sang the leading role in Puccini's La Boheme. She closed the series by singing the title role of Tosca on the following Sunday night, Oct. 7. The following operas were also presented: Aida, Rigoletto, Carmen, The Barber of Seville, Faust, and La Gioconda.

One of the best performances by far was that of Martial Singher as Valentin in Faust on Oct. 6, with Nino Martini as Faust and Nicola Moscona as Mephistopheles. Detroiters were especially glad to welcome back Winifred Heidt and Eugene Conley. Miss Heidt gave one of the best performances ever heard here of Amneris in Aida.

Angelo Pilotto's characterization of Figaro in the Barber was a complete success, and he also scored in La Gioconda.

Detroit balletomanes were out in force the week of Oct. 7 when the Ballet Russe de Monte Carlo brought the glittering Alexandra Danilova to Masonic Temple for a three-day series of new and familiar dance compositions. Miss Danilova made her appearance with Frederick Franklin in George Balanchine's Danses Concertantes, to music by Stravinsky, the final number of a program which included Les Sylphides, and the new American ballet, Franky and Johnnie, were Leon Danielian, Maria Tallchief, Natalie Krassovska, Ruthana Boris, and Dorothy Etheridge.

Margaret Speaks and Conrad Thibault opened the Detroit Town Hall Series at the Fisher Theatre, Oct. 10. Included on the program were arias and duets from Mozart's Don Giovanni and Marriage of Figaro. Alderson Moubray was the accompanist.

#### Novelties for Symphony Series

Karl Krueger, conductor of the Detroit Symphony Orchestra, has selected the list of compositions for performance during the Thursday series of 20 concerts, which began Oct. 25. Among them will be Santorro's Sinfonia for two-string orchestras, the Sixth Symphony of Shostakovich, the Giddy Puritan Overture by Eric De la Marter, William Schuman's Third Symphony, and Hindemith's suite from Mathis der Maler. In addition to Krueger, Valter Poole, Paul Hindemith, Arthur Shepherd and Jose Sequiera will conduct the concerts.

Janina Frost and Felix Sadowski, Polish dancers, appeared in a dance recital, Oct. 14, at the Art Institute. Among the dances presented were some used in the Hollywood production of Mexicana, Blond Ransom, and Alaska. Also on the program were representative Polish dances including Polonaise by Chopin, Kujawiak by Wieniawski, and the mountaineers' dance from the opera Halka by Moniuszko.

### Mu Phi Epsilon Composition Winners Announced

Dr. Charlotte Klein, national second vice-president, announces the winners in the biennial original composition contest of Mu Phi Epsilon: Piano solo, Prelude for Piano, by Emily Jackson; solo for other instruments, Grave for clarinet and piano by Mildred Novitt; song, The Farewell, from The Prophet (Kahlil Gilbran), by Emily Jackson; choral, Oh Lord, Hear Thou My Prayer, for double chorus, soprano, alto, tenor, bass, by Grace Reed; ensemble, no first prize. The contest among former first prize winners was won by Dorothy James for her Niobe (Alfred Noyes) for women's voices, flute, string and piano.

Each first prizewinner receives a $25 award and the compositions are performed at the national conventions of Mu Phi Epsilon.

## *PASSED AWAY*

CARL ALWIN, 54, conductor, died at his home in Mexico City of angina pectoris on Oct. 16. Formerly a conductor of the Vienna State Opera for 18 years, he left that city soon after the Anschluss with Germany. He served in this country as accompanist to Jan Kiepura, and in 1939 became a conductor of the Chicago Opera Company. The following year he was invited to Mexico City, and had been active in Central and South America for the last four years, becoming musical director of the Mexican Opera Nacional on its formation. A native of Königsberg, he received the Ph.D. degree from Berlin University, and served for two years as assistant to Muck at the Hamburg Opera. Alwin had also composed orchestral works and songs. He had previously been the husband of Elisabeth Schumann, soprano. His widow, Mrs. Stefanie S. Harrison, and a stepdaughter, Lillian Harrison, of New York, survive.

SAMUEL RICHARDS GAINES, 75, composer, died while walking with a friend on a street in Boston on Oct. 8. A native of Detroit, he served as organist in New York churches, then conducted the Detroit Orpheus Club and Elgar Society, later resided in Columbus, Ohio, and then in Boston as organist and choirmaster of Shawmut Church. He composed an opera, Daniel Boone, cantatas and other choral works, orchestral scores and several hundred songs. His widow and two children survive.

JOHN FABRIZIO, former flute and piccolo player in the New York Philarmonic Symphony Orchestra, died on Oct. 6. He is survived by three children, Maria Ciampa, Julius and Frank Fabrizio.

## Ruined Publishing Houses of Europe

(*Continued from page 5*)

to 35 per cent of pre-war level, is only at 55 per cent of normal today. The demand for music, especially the standard classes, is high all over Europe and nobody as yet has been able to fill the demand.

By taking over Mahler, Delius, Bartok, Kodaly, and Weinberger from Universal Edition in Vienna just at the outbreak of the war, Boosey and Hawkes made great strides in keeping those composers available for performance. Another step was taken by this British firm in April of 1943 when Otto Fürstner sold them his copyrights, including the Strauss operas for all countries except Germany (pre-Hitler), Italy, Portugal and Russia.

English and French publishers will return to normal when things ease up. In enemy territory, where so many of the large firms have been destroyed or disabled, the small publisher feels as though he is getting a break, and is going ahead as fast as he can while things are disorganized. During the first years of the war, when the aerial attack had not yet been carried to the Fatherland, there had been much publishing, especially of musicological items. Now nothing is available. Since the call for standard things is so great, photostatic copies are beginning to appear and many small publishers who were not hit so badly are making elaborate plans.

In the present setup (as of last August), music publishing in Germany, in the American zones, remains a purely local affair, subject to directives from higher headquarters. The local official placed over an area specified by the Group Control Council is the one who gives permission to print music. The Control Council also has set up music officers who decide on concerts, artists and programs. But today the economic situation is so obscure that it seems the great days of German music publishing are gone, and American firms will lead for a long time, if not permanently.

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# U. S. Publishers Prepare For New Season

The fourth annual Young Composers Contests of the National Federation of Music Clubs offers a total of $300 in prizes for composers in three classes. The first, for which the prizes are $50 and $25, respectively, is for choral works, with or without piano accompaniment, for women's, men's or mixed voices, 3 to 5 parts, and 4 to 6 minutes' playing time. The second, for which the awards are similar, is for string quartet or a chamber instrumental combination without piano, 6 to 10 minutes playing time. The third class, for which the the prizes are $100 and $50, respectively, is a composition for small orchestra, not to exceed 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, or 2 trombones with percussion and strings, including piano and harp, if desired. Playing time from 6 to 10 minutes.

The contest is open to native-born or naturalized composers between the ages of 16 and 25 and all entries should be mailed before April 1, 1946, directly to the Chairman of the National Composition Contests for Young Composers, Marion Bauer, 115 W. 73rd St., N. Y. 23. A nom de plume must be used. . . .

•

Luther Trowbridge and John Bradley are the winners of the Composers Press, Inc., 1945 Publication Award Contest. Their compositions were a quartet for violin, viola, cello and clarinet and the First Psalm for mixed chorus, respectively.

The 1946 Publication Award Contest is for a quartet for two violins, cello, flute or clarinet, and a mixed chorus with organ accompaniment suitable for Christmas. Manuscripts signed by a nom de plume accompanied by an envelope containing the composer's name and address should be sent to the Composers Press, Inc., not later than May 1, 1946. A fee of $1.00 must accompany each manuscript. . . .

•

G. Schirmer, Inc., announces the establishment of an Artists' Department for Vocal Repertoire headed by Lester Hodges. This new department has been formed for the purpose of assisting concert and radio singers in the selection of program material, with special emphasis on recent publications. Mr. Hodges will also act as a consultant in the acquisition of new songs submitted for publication . . . Yellow River Cantata, by Hsu Hsing-hai, a composition portraying the struggle of North China guerillas against Japan, received its Western Hemisphere premiere on Oct. 9 by the Westminster Choir in Trenton. John Finley Williamson conducted and the American adaptation was by Wallingford Riegger. The work is being published by Leeds Music Corp. . . .

•

Edgar Rogie Clark has just compiled a collection of Negro Art Songs to be published by Edward B. Marks Music Corp. Another new album by this firm is H. E. Schimmerling's compilation of arrangements for voice and piano called Memories of Czechoslovakia. A Robert Gray arrangement of the Shostakovitch Marche Sarcastique has been added to Marks' Band Series. Elie Siegmeister's American Sonata, also recently published by them, will be played for the first time in New York by Rose Goldblatt on Nov. 6. It has also been accepted for performance by pianists Andor Foldes, Jacque de Menasce and Trude Goth, the dancer, plans to use the sonata as musical background for an American Dance Fantasy. . . .

Carl Fischer, Inc., has signed the American composer, Roy Harris, and in the future will have exclusive rights to publish his works. Harris has already composed over 70 major works, and among the first Fischer publications will be his 7th Symphony, a series of settings for voice and piano, *a cappella* chorus, and piano solo, the latter three based on American folk materials. One of Fischer's new popular novelties is the Concerto for Hot Fiddle by Paul Nero, also known as the Paganini of Jazz. It is available for piano and violin and orchestral parts may be obtained on rental. . . .

•

Gretl Urban, Vice President of Associated Music Publishers, Inc., who has been in charge of its Music Department since May, 1943, was elected a member of the Board of Directors of the company recently. . . . William Grant Still's Afro-American Symphony (J. Fischer & Bro.), recently performed by the Berlin Philharmonic Orchestra, under the direction of Rudolph Dunbar, has also had performances in England, France, Panama, Australia and Hungary. Through the OWI Deems Taylor's Through the Looking Glass Suite has been flown to Copenhagen, Vienna and Belgrade and works by William Grant Still were sent to Paris. . . . Max Rudolf, a member of the musical staff of the Metropolitan Opera, has completed a textbook on conducting. The book, titled Grammar of Conducting, has a foreword by George Szell and is being published by G. Schirmer. . . . Listen to the Mocking Words, a new book of musical anecdotes by David Ewen, and illustrated by A. Birnbaum will soon be published by the Arco Publishing Co. . . . Britten's new opera, Peter Grimes, is scheduled for production in Stockholm, Basel, Antwerp, Copenhagen, Zurich and Tanglewood between now and next summer. It has been published by Boosey and Hawkes and vocal scores are now available in this country. Britten's next work will be a chamber opera for small cast and orchestra.

### Books

PSYCHOLOGY FOR MUSICIANS; by Percy C. Buck. Oxford University Press. $2.50.

So many volumes on the psychology of music have been published, that one picks up with some misgiving any new work on the subject, expecting a deluge of pedantic matter, all of it familiar, and presented with involved writing. However, Mr. Buck's slim 115-page booklet offers novel aspects explained in a simple, lucid style easily understood by the average reader. Too many musicians and students concern themselves only with the technical and scientific phases of music, and have only the haziest sort of knowledge about the psychology of the art, and of other arts related to their own. Mr. Buck does not undertake to achieve any history of psychology, but principally to show how it may be applied to musical study, practice, technic, interpretation and performance. In those respects, his book is one of the most helpful that this reviewer has encountered in a long while.

A QUANTITATIVE STUDY OF HARMONIC SIMILARITIES IN CERTAIN SPECIFIED WORKS OF BACH, BEETHOVEN AND WAGNER, by Philip B. Norman. Carl Fischer, Inc., N. Y. 60c.

This little pamphlet of 35 pages is not a Sigmund Spaeth tune detective sum-


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mary. The author has selected certain works by the three composers, making a measure-by-measure harmonic analysis. It is necessary for the reader to have a knowledge of theory. Several tables of chord progressions are available; as is to be expected, dominant-tonic are most frequent. The study is necessarily limited; it would be interesting to see if Mr. Norman's averages hold over a wider selection of the composers' works.

### Chamber Music

TRIPTYCH for Violin, Cello and Piano, by Isadore Freed. Published for the Society for the Publication of American Music by G. Schirmer, Inc., N. Y. Score and parts $4.50.

In an effort to convey a massive quality, the composer here pays more attention to force than smoothness. The piano is used primarily as a percussion instrument and there is considerable doubling of strings that will give almost an orchestral effect. Three movements make up the work—the conventional Andante sandwiched between two faster sections. That is about the only thing that is conventional about the work, however.

### For Clarinet

CLARINET SESSIONS—Fun for 2, 3, or 4 B-flat clarinets, compiled and arranged by Don Cassel and Livingston Gearhart. Words and Music, Inc., N. Y. $1.25.

Clarinet players should enjoy this collection. It is composed of duets, trios and quartets without piano accompaniment, and has a variety of styles from Palestrina to Bach. There are some interesting musical curiosities, such as upside down duets, trick canons and the like, music by amateur composers (Ben Franklin, Henry VIII, others), rounds, folk tunes, and works by the established composers. A good job all around.

### For Saxophone and Piano

SONATA OP. 19, for E-flat Alto Saxophone, by Paul Creston. Axelrod Music Publications, Inc., Providence. $2.50.

Creston has contributed a serious addition to the existing literature for saxophone. His sonata has three movements and is in every way a professional piece of work. The solo instrument has a difficult part; the piano accompaniment is expertly written and harmonized with emphasis on the chromatic elements of the scale.

### For Piano Solo

CADENZAS TO PIANO CONCERTOS FROM THE CLASSICAL REPERTOIRE, by Robert Casadesus. 1. Beethoven—Concerto III in C min. 2. Beethoven—Concerto I in C. 3. Mozart—Concerto in C, K. 467. 4. Haydn—Concerto in D. Elkan-Vogel Co., Inc., Philadelphia. 50c each.

Casadesus is one of our ranking pianists. His cadenzas to the above four concertos are very pianistic and in keeping with the style of the music. They are not too short, either, which should make most pianists very happy.

SONATINA No. 6, by Stanley Bate. Associated Music Publishers, Inc., N. Y. $2.00.

This is a bit of uncompromising modernism. In three movements, it is very dissonant and difficult to play. A large hand is needed to encompass the stretches, which the composer does not want arpeggiated. The music is powerful, sincere and especially recommended to those who are interested in music of our day. Others might find it difficult sledding at first.

## NEW CHORAL ISSUES

### SATB

A CITY CALLED HEAVEN, arr. by Van A. Christy. G. Schirmer, Inc., N. Y. 18c.

This Negro spiritual has an inventive arrangement for full chorus of mixed voices to be sung *a cappella*. A piano accompaniment to be used for rehearsals only.

SHELTER LULLABY, by Helen Thomas. Boston Music Co., G. Schirmer, Inc., N. Y. Distributors. 12c.

Jeffrey Marlowe offers an attractive arrangement of the lilting lullaby.

TONE DE BELLS, arr. by James E. Dorsey. Theodore Presser Co., Philadelphia. 16c.

For chorus of mixed voices and soprano solo, this bright Negro spiritual has a piano acc. to be used for rehearsals.

LOST (A Capella Setting for Mixed Chorus), by Robert Strassburg to a poem by Carl Sandburg. Hargail Music Press, N. Y. 15c.

This is a skilfully written chorus. The composer catches the poem's feeling of desolation by a discreet use of consecutive fifths and chromatic harmonies.

### SSA

OBSTINATION, by H. de Fontenailles, words by François Coppée. G. Ricordi & Co., N. Y. 15c.

George H. Pickering has supplied a harmonically rich musical setting for the French romantic ballad. Lyrics are in French and English.

BY SINGING WATERS, by Thurlow Lieurance (16c); A SAGA OF THE SEA, by Emile Paladilhe and arr. by Nicholas Douty (15c); HOME OVER THE HILL, by Philip James (15c); SPRING, by Reinhold Becker and arr. by Noble Cain (18c). Theodore Presser Co., Philadelphia.

Four new three-part songs for women's voices which could be used successfully for either encores or program pieces. All have piano accompaniment.

FESTIVAL, by Charles Haubiel, words by Emily Nichols Hatch. Composers Press, Inc., N. Y. 15c.

A gay and tuneful number for either three- or four-part women's chorus with piano accompaniment. It is dedicated to the Branscombe Choral.

GLORY, by Rimsky Korsakoff-F. Campbell-Watson. M. Witmark & Sons, N. Y. 15c.

This is the ever-popular Slava, which has been used as a theme in so many Russian operas. In this version it receives a fine transcription for women's voices which can be used with orchestral of two-piano accompaniment. Milton Pascal is responsible for the English translation.

### For Women's Voices and Chamber Orchestra

DECLARATIVES (Bells, Love, Pueblos), by Burrill Phillips. Elkan-Vogel Co., Inc., Philadelphia. Editions for chorus and piano are 20c, 18c and 30c respectively.

These three numbers can be sung individually with piano or chamber music accompaniment or used as an elaborate suite. They are quite modern harmonically and are very suitable for an ambitious program.

### For Soprano Solo, Speaker, Chorus and Orchestra

THANKSGIVING FOR VICTORY, by R. Vaughan Williams. Oxford University Press. Carl Fischer, Inc., N. Y., sole selling agents. Vocal score, 50c.

This timely work was originally designed for broadcasting. It is also suitable for concert and church with a few minor modifications. By one of England's leading composers, it is a moving and strong work and can be recommended especially for programs this season. It is a 15-minute score, and orchestral parts are available.

### Harms Issue Choruses From Merry Mount

Five numbers from Howard Hanson's opera The Merry Mount have been expertly arranged for chorus by F. Campbell-Watson, and are available in choral parts only, or with piano scored for four hands. The songs include Children's Dance, arranged for SSAA; Be As a Lion, It Is a House of Gay Carouse, Maypole Dance, and Praise We the Lord, all for SATB.


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# BERNICE FROST SAYS . . .

## THE PRACTICE PERIOD

Piano students, upon resuming their lessons, are sincere in their resolutions to do better practicing this year than last. At the same time teachers are firmly resolved that certain pupils must improve their practicing if they wish to continue their study.

These resolutions are all very well, but in themselves they accomplish little. To achieve the desired result there must be an active and ever-present cooperation of the teacher, the parent and the pupil.

Too often we hear parents remark that their child did not continue piano lessons because the teacher "did not make the child practice." This is an absurd statement from every point of view, and it shows, too, that the teacher had made no effort to help the parents realize the serious responsibility of the home regarding the practice period.

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The first responsibility is naturally the teacher's, as there are many phases of the lesson which will encourage or discourage practice. To begin with, the pupil must like the teacher; the lesson must be a pleasant period; the material must be easy enough for the pupil to study alone; the assignment must not be too long; the pupil must know exactly what he is to do and how he is to do it. In fact, the lesson should be a model practice period.

There should be included in the lesson material one selection of the pupil's own choosing. This may be a school song, a favorite composition of friends or family, or even a popular tune of the day. Many teachers do not approve of this, as the pupil's selection may not meet the standard of good musim, but through the interest created by this means, the appreciation of better music is easily attained. The pupil's taste is generally a reflection of music heard at home. It is the teacher's business to suggest radio programs and recordings for home listening.

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After the piano lesson is finished, the parent's responsibility begins. But the teacher should know, as well as the parent, that as far as possible the following conditions should prevail: the practicing is to be done and no daily argument about it should arise; a regular time each day should be set for this practice; the piano should be kept in tune; the pupil should be alone when practicing; there should be good lighting and a comfortably heated room; the piano seat of proper height (with footrest for younger children). There must be no interruptions; no discouraging comments from family and no criticism of music or teacher in the presence of the pupil. With younger pupils, where the practicing is supervised by the mother, it should be done before the father comes home, tired from a busy day.

The older pupil can and should take many of these responsibilities himself. But with this older pupil there arises one insurmountable problem—how to adapt his practicing so as not to interfere with school "home work." This is one subject wherein the piano teacher is helpless and can only wonder why parents have not long since done something about it. The only solution for the piano teacher is to try and give pupils a complete piano education before high school days arrive. Extreme tolerance should be extended to all trying to continue lessons during this period.

The earlier years are the time for teachers, parents and pupils to work together and each assume the responsibility needed for profitable practice periods.

### Private Examinations

Private piano examinations have been part of the required work for all of my students. While I do not stress these in such a way that they are unpleasant, I have found them to be a good way of checking up on everyone, myself included. Is this practical, and have you any ideas to offer on the subject? L. C.

*Anything that has proved beneficial to all should be continued. That you have made them a pleasant part of your work shows that you have promoted the idea with thought and careful planning. Twice a year would be better than only at the close of the year, and everything studied during this period should be reviewed and played well and with ease. From this, pupils will have a clearer understanding of what real progress means. Tone, rhythm, technic, dynamics, interpretation and memorization are several basic points to keep in mind.*

### Early Advanced Collections

Will you please list several new collections of modern and classic music suitable for early pupils? K. B.

*For collections of classic selections, the following are suggested: Scarlatti, Sonatas, Vol. 2, edited by Friskin; The Evolution of Piano Music, compiled by Sachs; At the Piano, Book Four, compiled by Frost. For modern collections review Tommelise, by Reistrup; Here Are Ladies, by Lane, and Variations on Mary Had a Little Lamb, by Ballantine.*

# NOTES ON SOME RECENT ISSUES

## By GUSTAV KLEMM

### Piano Methods

**MICHAEL AARON PIANO COURSE,** Grades One and Two. Mills Music, Inc., N. Y. $1.00 each.

These two volumes are progressively assembled and succeed in their primary purpose of catching the interest of the beginner. To do this, considerable use is made of attractive drawings, photographs and games. Simple exercises are incorporated in both books and, in the second volume, the student begins to learn the basic elements of harmony and some easy pedal studies. Both books include a dictionary of all musical terms employed. The musical material naturally stresses melody, many of the brief compositions being by Mr. Aaron, and all of them introduce a basic principle of piano technic. The note-reading games should appeal to all students.

**YOUNG AMERICA AT THE PIANO,** by Raymond Burrows and Ella Mason Ahearn. Book I. C. C. Birchard & Co., Boston, Mass. 75c.

This fine collection—there are to be three in all—should prove valuable to the "modern" teacher who wishes to provide a sound foundation under the student's musical house. Designed for class or individual instruction, the book starts with rote pieces (to be played in a variety of keys, in either hand, etc.) and then carries this imitation over to "observation pieces" (supplemented by drills), followed by "guided reading," this section being a logical outgrowth of the preceding one. The pupil by now is ready for the final section devoted to "independent reading." There are numerous illustrations by Martha Powell Setchell.

### Piano

**THE TOY PIANO,** by Mark Nevin. Schroeder & Gunther, Inc., N. Y. 25c.

A first-grade piece with the melodic phrases divided between the hands. Two simple triads; the rest is melody. Large-size notes.

**POP! GOES A TARANTELLA,** by Mark Nevin. Schroeder & Gunther, Inc., N. Y. 30c.

Yes, this is your old friend, Pop! Goes the Weasel, in a neatly done arrangement that youngsters will enjoy. Starting in G major, the student will derive fun from hearing the famous old tune in the tonic minor, a not-too-solemn episode from which we escape, via a three-octave ladder built on the dominant, and land in the sunny original key, with the melody this time an octave higher.

**FOUR PORTO-RICAN DANCES,** by J. Morel Campos. 1. Alma Sublime, 2. Felices Dias, 3. Influencia Del Arte, 4. Buen Humor! Paragon Music Publishers, N. Y. $1.00.

An interesting collection, with most of the foursome in E major. Dance tunes, but coupled with a folk feeling. The second one has a complete lyric.

**CAPRICCIO, VALSE GRACIEUSE, TARANTELLE BRILLANTE,** by A. Louis Scarmolin. The Composers Press, Inc., N. Y. 50c each.

Three well-written vehicles for the fairly advanced pianist. Taken up to tempo, the first will prove quite effective. The flashy Tarantelle Brillante could have tumbled out of Rossini's commodious sleeves and has all the expected fiery Italianate quality.

### Songs

**POET'S PRAYER,** by Hector MacCarthy. Words by Elias Lieberman. G. Schirmer, Inc., N. Y. 50c.

Starting as a simple ballad, the second and concluding section goes into the minor (first triplets, then heavy chords in the right hand) and the song ends with a truly smashing climax in which the singer implores God to save him from "a hole in my heart and a purse-kept song." Quite dramatic.

**STAR LIGHT, STAR BRIGHT** from The Wizard of the Nile, by Victor Herbert. Edward Schuberth & Co., Inc., N. Y. 50c.

This simple but eloquent melody of Herbert's is just as lovely now as when it was first heard exactly a half-century ago. His second operetta and one of his most successful, The Wizard of the Nile lives on in this appealing, melodious waltz song.

**SLEEPY-HEAD,** by Alliene Brandon Webb. Theodore Presser Co., Philadelphia, Pa. 50c.

Over a banjo-like accompaniment, mammy sings (also Ah's and Hm's) to her curly headed youngster who, pretending sleep, in reality is "thinkin'" about the story of Cinderella, the pumpkin coach and the "six white hosses." Done quietly and without pretension, it will prove effective.


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# IN SCHOOLS AND STUDIOS

## Minneapolis College Faculty Members Active

MINNEAPOLIS.—Peter D. Tkach, Dean of the Minneapolis College of Music Graduate School and director of the choral training department, lectured and demonstrated on choral training at the Teachers' Convention at Moorhead, Oct. 19, and conducted the State Chorus Festival in Indianapolis, Oct. 26. He will lead the State Chorus Festival at Nashville, Nov. 3, and lecture and demonstrate at the South Illinois Normal University at Carbondale, Ill.

Racheal Koefod, pianist of Bemidgi, Minn., pupil of Laurinda Rast of the Minneapolis College of Music faculty, has been awarded a fellowship in the Juilliard Graduate School. Louise Steuck, violinist, of the 1945 graduating class, has been engaged for the Minneapolis Symphony Orchestra violin section for this season.

Agnes Rast Snyder, contralto, joins the faculty. Mrs. Snyder has made numerous appearances in the Twin Cities, some with the Minneapolis Symphony Orchestra, with which she has sung in Canada and throughout the Northwest. She has studied with William S. Brady, Richard Hageman and Herman Devries, and for two years in Germany, with Rudolf Weyrauch, and has concertized in Sweden, Germany and France.

## Effa Ellis Perfield Courses

Effa Ellis Perfield announces a course at her New York studios. The 18 subjects to be clarified, coordinated and experienced include fundamental relaxation, how to balance weight, normal position, finger action never higher than normal, finger-tip-bend, "escapement" used for floating staccato to avoid a bouncing-tone, "escapement" also used for legato, trills, scales and arpeggios with no thumb under, how to play embellishments, octaves, chords; in fact, Mrs. Perfield says every part of piano playing is presented in this course. Harmony and rhythm are used as guides for pedalling, and phrasing a melody. A feature of the course is sight-singing without numbers, or Aretinian-syllables. Mrs. Perfield feels the unusual quality of this course reveals that the feeling of six intervals cannot be correctly felt and reasoned by movable "do," or by movable "1" on a scale system. The first three lessons are free, and are to enable each teacher to experience artistic tone production.

## Schuman, New Juilliard Head, Calls for Community Leaders

William Schuman, new president of the Juilliard School of Music, made his first address to the students of the Institute of Musical Art since his appointment as head of the school. He stressed the fact that there is an enormous need in music for the development of community leaders who are first-rate artists as there are sections of the United States with virtually no live music. He called on professional schools to recognize the challenge in the situation.

## Hindemith Festival for Juilliard

A Hindemith Festival is being held at the Juilliard School of Music in conjunction with the Associated Music Publishers on Nov. 23 and 24 to celebrate Paul Hindemith's 50th birthday. Among the works to be performed are the Die junge magde song cycle for contralto and small instrumental ensemble, Ludis Tonalis, Two-Piano Sonata, Violin Sonata (1940), the Eb String Quartet, the New York premiere of Theme and Variations (Four Temperaments) and the first concert performance of Herodiade. Artists participating are Enid Szantho, contralto; Isaac Stern, violinist; Bruce and Rosalind Simonds, pianists; Budapest String Quartet and the Juilliard Orchestra under direction of the composer.

## Baldwin-Wallace Midyear Festival

BEREA, OHIO.—Baldwin-Wallace College will present its sixth annual Midyear Festival (the second Mozart Festival in the series) on Dec. 14, 15 and 16. Orchestral, choral, opera, violin, piano and chamber music will be presented by the Baldwin-Wallace Bach Chorus, Baldwin-Wallace Symphony Orchestra, Walden String Quartet, and soloists, including Arlene Ferver, soprano; Margaret Churchill, contralto; Paul Knowles, tenor; Leonard Treash, bass. Lillian Baldwin is commentator; Cecil Munk and George Poinar, conductors. Three supplementary events are also planned. On Dec. 6 the conservatory gives an all-Mozart program for the children of the Berea public and parochial schools, with about 1,000 attending during school hours with their teachers. Another all-Mozart program by conservatory students takes place on Dec. 11. On Feb. 11 and 12, the Marriage of Figaro will be produced by members of the Baldwin-Wallace Opera Workshop under the direction of Leonard Treash, with George Poinar conducting.

## Maria Mendoza's Engagements

Maria Mendoza, soprano, an artist from the Amy Ellerman Studios, sang leading roles in Firefly and Roberta this summer with the Toledo Light Opera under the direction of Carl Kritz, with Fred Sweppe as managing director. On Nov. 8 she appears as soloist with the Easton Oratorio Society in Rossini's Stabat Mater, with Charles Davis as director and George Volkel as organist. A recital is scheduled for the Westfield (N. J.) Music Club on Nov. 15. Miss Mendoza continues as soloist of Old First Church of Brooklyn, Lawrence Munsen, director; and Temple B'nai Abraham of Newark, Max Helfman, director.

## McClanahan Gives Talk

Richard McClanahan spoke on The Matthay Approach on Oct. 11 at the season's first meeting of the Guild of the Oxford Extension School of Piano Playing held at the Carl Fischer Recording Studios, New York.

STUART ROSS'S MASTER CLASS in repertoire and song-style recently held at the Carolyn Beeson Fry Studios in White Plains, N. Y.

## Soloists Named for Oberlin

OBERLIN, O.—Saida Knox will be contralto soloist for the Bach Christmas Oratorio, to be given by the Oberlin Musical Union and Concert Orchestra. Other soloists are Nellie Stuart, soprano; Daniel Harris, bass, and Harold Haugh, tenor, all members of the faculty of the Oberlin Conservatory of Music. Prof. Maurice Kessler, director of the two organizations, announced that the Christmas Oratorio will be presented on Dec. 13, and the Bach B Minor Mass on May 5.

## Lucille Kellogg Artists Heard

Among Lucille Kellogg's artist-pupils is Catherine Berberian, who sang recently over CBS on New Voices of Song, and was re-engaged for the Dec. 30 broadcast. Josephine Tooker has been engaged as soloist at the Bushwick Methodist Church, Brooklyn. A Students' "Get-Together" at the Kellogg Studios brought Dr. Irving Voorhees as guest speaker in a talk on The Hygiene of the Voice. Another guest was Clare Kellogg Strakosh. Lucille Kellogg is the niece of the late Clara Louise Kellogg.

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# Washington "Reconverts" to Peace

By JAMES G. DEANE

WASHINGTON.—Whatever the final outcome of the controversy between Hazel Scott and the DAR, who control the destinies of Constitution Hall, a record concert season is in prospect for the capital this winter. Already well under way, the schedule includes a full series by the National Symphony, seven programs by the Philadelphia Orchestra, two by the Baltimore Symphony and one by the Boston Symphony; a long list of recitalists; several ballet performances; the usual generous number of chamber music concerts; and opera by both the Washington Grand Opera Company and the Philadelphia La Scala Opera Company.

### Ballet Dedicated to President's Daughter

The current season was ushered in by the second annual festival of the Federal Employees' Recreation Council, with two performances by the San Carlo Opera Company and two by Leonide Massine's Ballet Russe Highlights Company. Carmen and La Boheme were the operas. The featured ballet was Massine's setting of the first movement of Shostakovitch's Leningrad (7th) Symphony, dedicated by Massine to Miss Margaret Truman. So artful was the design and so skillful the performance that the printed explanation of the ballet, which alludes to the crushing of Nazi brutality by the Russian people, was quite unnecessary.

George Szell again was greeted with the greatest enthusiasm when he appeared with the Budapest String Quartet at the Library of Congress. He was heard here last spring. The pianist and quartet, playing with matched authority, achieved a rare ensemble. Brahm's Quintet, Op. 34, the Mozart Piano Quartet (K. V. 493) and Beethoven's String Quartet, Op. 135, comprised the program.

The opening concert of this Whittall Foundation series consisted of quartets by Haydn, Beethoven and Barber, the last creating a very favorable impression. Both concerts were played twice, customary because of the heavy public demand.

The first appearance here of the Hall Johnson Chair, at Griffith Stadium, concluded the summer outdoor season. Sponsors were the Washington Negro Civic Opera Company and the National Council of Negro Women. Sigmund Romberg led a concert orchestra before a capacity audience at Constitution Hall on Oct. 10.

### Some Seasonal Plans

A record 97 concerts are planned by the National Symphony for its 15th season, many of these to be given on out-of-town tours. Concerts here, the first on Oct. 28, are to include seven world premieres as well as a number of first local performances and will feature distinguished soloists. Tours will take the orchestra to Baltimore and other cities in Maryland, Pennsylvania, New York, Massachusetts, Connecticut, Virginia, North and South Carolina, and Georgia. Hans Kindler again will conduct, and Jan Tomasow will be the concertmaster.

Again this year the Chamber Music Guild will present recitals by Egon Petri and Lotte Lehmann, as well as other programs including infrequently heard chamber works. New artists auditioned by the Guild will be given opportunity to appear in concert.

First of the five operas to be given by the Philadelphia La Scala Company is set for Nov. 1. The Washington Grand Opera Company scheduled its first performance for Oct. 25.

Washington is fortunate in the year-round concerts at the National Gallery of Art and the Phillips Gallery. While the National Gallery often presents established concert artists, both institutions give an opportunity to advanced students to appear in public, and both call upon artists connected with service music organizations here, such as the Navy School of Music, the Navy Symphony and the Marine Band Symphony.

Recent National Gallery recitals have been given by Felix Salmond, noted cellist; Robert Kitain, violinist; Sylvia Zaremba, 14-year-old pianist; Pfc. Joseph Battista, pianist, and Howard Mitchell, first cellist of the National Symphony. The Sinfonietta at the Gallery, directed by Richard Bales, also is heard in occasional programs.

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### Darcy Returns from Tour

Emery Darcy, tenor of the Metropolitan Opera, returned from a recital tour of Panama, Colombia, Venezuela, Puerto Rico and the Netherlands West Indies, and opened his season here by singing Parsifal with the Chicago Opera on Oct. 20 and 27. In January he and Astrid Varnay will be soloists with the Chicago Symphony in that city.

## OPPORTUNITIES

**CELLO FOR SALE**, made by Pierray, dated 1725. For further particulars write J. A. Van Laer, 139 Alta Avenue, Yonkers, N. Y. or telephone Yonkers 5-5348.

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**APARTMENT WANTED**—Concert pianist and wife not practicing at home urgently need 2 or 3 room apartment or large studio furnished or unfurnished in Manhattan. Would also share private house. Call Miss Solbach, Monday through Friday, BOwling Green 9-7760.

## *I See That*

The Music War Council of America became the Music Council of America on Oct. 10 when officers and directors voted to drop the word "War" from the corporate name.

Ray Lev, American pianist, closed the series of Treasury Programs (which she inaugurated in 1943) with a recital in the Brooklyn Museum. After a concert appearance on Oct. 19 at the St. Cecilia Club, Grand Rapids, Mich., Miss Lev was guest artist on the Stromberg-Carlson radio series under Leon Barzin, Oct. 22, 24, 26 over WQXR.

Lisa Jouravel, Russian mezzo-soprano, recently engaged as a member of the Boston Opera Company, who will tour extensively this season, is scheduled to sing the role of Azucena in Trovatore in Boston on Nov. 3, and will appear as Amneris in Aida in the same city on Nov. 11.

The Queens Symphonic Society, Robert Stanley, conductor, announces five concerts for 1945-46 at the High School, Forest Hills, N. Y. The opening event was on Oct. 26 with Erno Balogh, pianist, as soloist.

After an absence of several years, Poldi Mildner, pianist, returns to this country in November for a coast to coast concert tour under the management of National Concert and Artists Corporation. Miss Mildner has been appearing in South America.

Mr. and Mrs. Josef Blatt are the parents of a son, Steven Eric, born on Oct. 2. The news was cabled to Mr. Blatt, serving overseas as conductor for the USO-Camp Shows production of Rosalinda.

Florence Mercur, pianist, appeared on Oct. 1 at Emanuel College, Pa., the first engagement of a tour of 28 states, including the South, Texas, New Mexico, Arizona, California, Colorado (Denver), Wyoming, Nebraska, North and South Dakota, Iowa, Minnesota, Illinois, Indiana, Michigan and Ohio. She will be back in New York by Christmas.

Master Sgt. Bruce Boyce, American baritone, has been awarded the Bronze Star "for meritorious service" by Gen. Hoag of the European Division of the Art Transport Command. The singer will return to the English and American concert fields in the near future. His appearances in the service include one last March in recital at the Churchill Club of London.

Edmund Kurtz, cellist, will give two Town Hall recitals this season, on Nov. 16 and Mar. 8.

Zinka Milanov's Chicago Opera schedule includes appearances on Oct. 13, 14, 22, 29 and Nov. 7, 10, 17 in Tosca, Aida and La Forza del Destino.

The Chicago Opera's current season is presenting Leonard Warren in Trovatore, Pagliacci, Forza del Destino on Oct. 12, 20, 26, 29 and Nov. 7.

Massimo Freccia, conductor of the New Orleans Symphony Orchestra, was recently married in New York to Maria Luisa Azpiazu.

Henry Nosco, NBC conductor, began his new program, The Story of Music, on Oct. 11. These broadcasts are on NBC, Thursdays, 11:30 p. m.

**ISADORE FREED,**

**composer, has been appointed conductor of the Festival Chorus of Hartford, Conn., an organization of 150 voices. The chorus will present this season Gluck's Orpheus, Beethoven's Missa Solemnis and John Alden Carpenter's Song of Faith, with the Hartt Symphony Orchestra collaborating. Dr. Freed was made visiting professor of composition at the Hartt Musical Foundation of Hartford last season, and he continues this connection. (Photo by Graphic Studios.)**

Mario Lanza, young American tenor, has signed a contract for exclusive management with Concert Management Arthur Judson, division of Columbia Concerts.

Bruna Castagna, contralto of the Metropolitan Opera, who recently returned from a Latin American recital tour, sings in Trovatore and Aida with the Chicago Opera. Earlier in the fall she appeared in Canada in Carmen and Trovatore.

Delia Calapai, pianist, played a group of piano solos at the Manhattan Center on Oct. 14.

A performance of Madame Butterfly, with Norina Greco and Michael Bartlett, opened the Rochester Grand Opera Company season at the Auditorium Theater, Rochester, N. Y., on Oct. 11. The cast also included Georgeanna Bourdon and Claudio Frigerio.

Julia Broughton, newly elected president of the Piano Teachers Congress, announced the first meeting of the season on Oct. 4 at Steinway Hall. The member speaker was Josephine Fry, guest speaker, Wallace Magill.


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# MAX POLLIKOFF

*WINS LAURELS with Brilliant Performance*
*Town Hall Recital on October 21, 1945*

*Photo by Abresch, N. Y.*

*NEW YORK HERALD TRIBUNE, October 22, 1945*

## POLLIKOFF PLAYS

Max Pollikoff, a violinist with a clean and sensitive tone and an unostentatious style, gave a recital in Town Hall last night. His avoidance of the cliches of program and performance indicated a certain enlightened approach to his art. The first half neatly included Bach's Partita in E minor (the Nachez edition), and one of Mozart's Concertos in D major. The second half afforded a welcome rehearsing of Prokofieff's agreeable Sonata, Op. 94 (introduced here last year by Szigeti).

In the final work, Morton Gould's lengthy Violin Suite, Pollikoff made a laudable gesture to new and unheard American music, and though the choice was not a fortunate one it showed his willingness to be alert to new trends and to recognize that there is a contemporary way of handling his instrument. Some of the boogie-woogie and hoe-down was interesting in its own right rather than for what Gould did to it.

Pollikoff is an expert and experienced player, works things out carefully and shapes his phrases with taste and elegance. His intonation was a delight.

*NEW YORK POST*
*October 22, 1945*

Max Pollikoff gave a recital at Town Hall last night that skipped the 19th Century entirely. This doesn't often happen, but Mr. Pollikoff got around it neatly. He began with the Bach-Nachez E minor Partita and the Mozart D major Concerto then jumped easily to the Prokofieff Sonata and in a new suite by Morton Gould. . . . (In the Mozart, Concerto D major) Mr. Pollikoff managed it so nicely . . . that it succeeded in being more than just pretty, which is the great danger. It had a polished suave effect, and was negotiated with considerable skill. It was in the Prokofieff Sonata that Mr. Pollikoff found himself in his best humor. . . . This is a splendid work, and a formidable work. . . . Mr. Pollikoff played it vigorously and well.

*NEW YORK TIMES*
*October 22, 1945*

## RECITAL PRESENTED BY MAX POLLIKOFF

### Young Violinist Shows Polished Style and Wide Color Range in Town Hall Performance

By NOEL STRAUS

Serious, sane violin playing that had imagination and a sure sense of style was put forth by Max Pollikoff in his recital last night at Town Hall. The youthful artist possessed a small tone, but it was clean, bright and capable of a wide range of color effects. It also was true to pitch, and was used with admirable discrimination in a series of offerings that were technically polished and well differentiated in style.

In the Bach-Nachez "Partita" in E minor and the Mozart Concerto in D major (K. 218), which formed the first half of the program, Mr. Pollikoff made a clearly defined distinction between the two classic masterpieces that manifested a fine insight of their respective characteristics. There were nobility and vigor in the Bach, and warmth of feeling in the introspectively treated Adagio, where the youthful artist found his first opportunity to display his prowess in deftly molded cantilena.

For the Mozart concerto the violinist adopted a more restrained dynamic frame, to which he adhered admirably throughout the work's three movements. Here his playing took on the added finesse and delicacy asked by this music, in a reading remarkable alike for its sensitiveness, taste and refinement. The passagework was as clean and accurate as it had proved in the earlier composition, but it now was projected with the appropriate lightness and grace the Mozart creation asks.

All technical problems were nicely solved in the knowingly delivered corner movements and their tricky cadenzas. Interpretively the Andante, with its simple, heartfelt treatment, and the finale, with its fine contrasts between the chief theme and the episodes, were expert achievement.

Mr. Pollikoff was as much at home in the ultramodern realm of the Prokofieff sonata in D, presented with dash and elan, and the Morton Gould "Violin Suite," with its six clever but superficial and eclectic pieces, which received a well integrated performance. Vivian Rivkin, at the piano, provided far more comprehending support in the contemporary works than in the classics.

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